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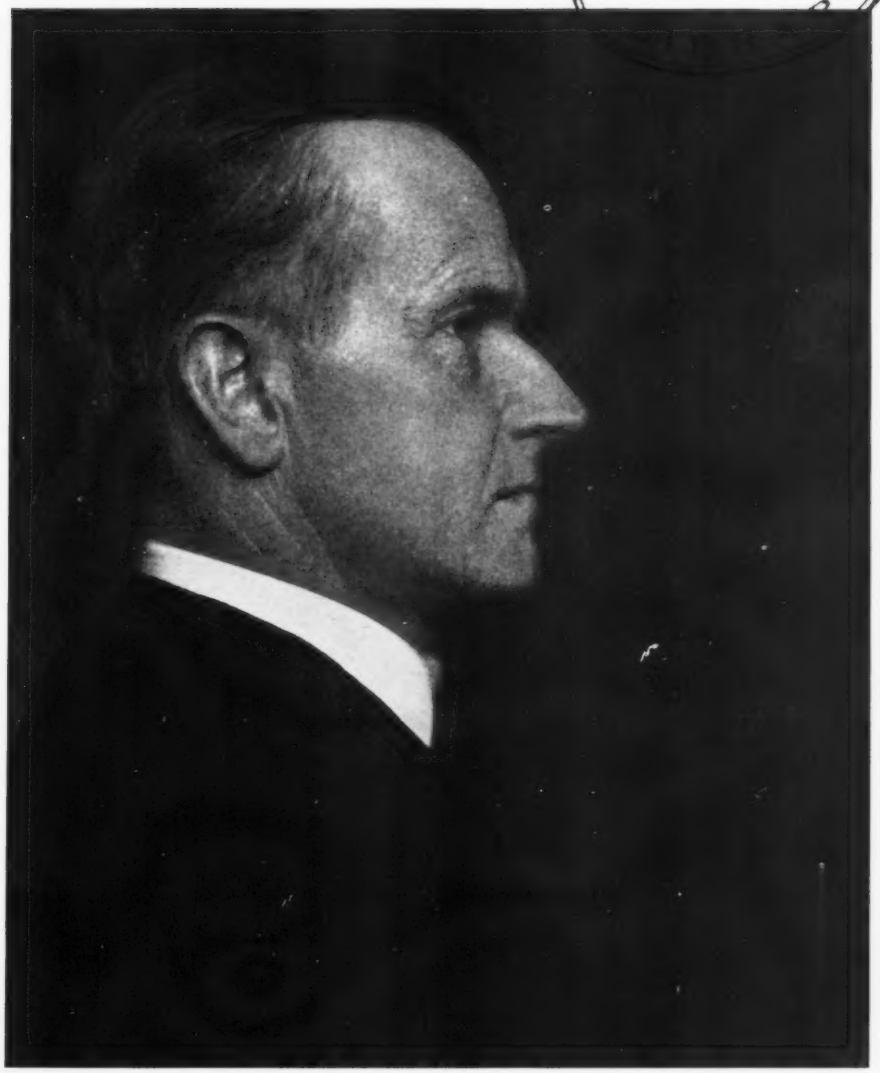
PHOTO-ERA MAGAZINE

The American Journal of Photography

CALIFORNIA STATE



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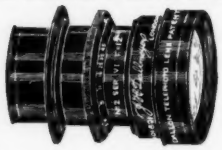

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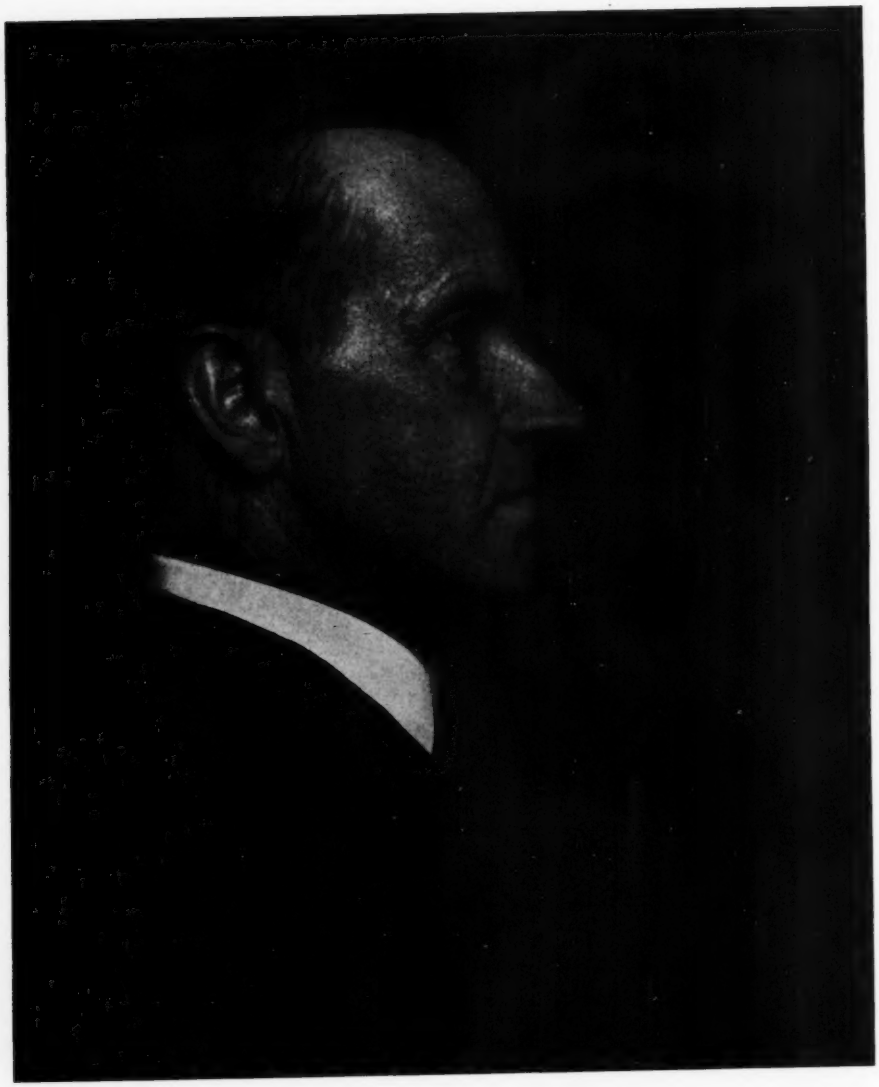

CALVIN COOLIDGE
JOHN H. GARO

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The Golfer Tries a Bromoil

DAVID R. CRAIG

HE was distinctly an amateur. It didn't matter much what he turned his hand to do; he never succeeded in reaching that perfection which the world demands of professionals. But he was a better-than-average amateur. In the summer-time he was a devotee of golf, and after three or four years of recurring bad days and occasional good ones, he was able to play his course in less than one hundred pretty consistently. All he wanted was to be able to play with decent players "like himself" without annoying them too much. He was not ambitious enough to think of himself as being annoyed by poorer players than he.

Something of the same ambition pervaded his photographic activities. For a much longer time than four years, he had been dabbling with various shapes and sizes of photographic equipment. Beginning small, with a cheap box and a meniscus lens, he had run the gamut as far as a 6½ x 8½ view-camera, where he paused and studied the economic law of diminishing returns. He had learned that he could finish his own work and improve on the results of allowing George to do it. He turned the view-camera into an enlarging-outfit and was satisfied with the 3¼ x 4¼ negatives that he could make into prints of unbounded acreage. He wanted his friends to admire his pictures, but he had no greater photographic aspirations.

Once, he was successful in sending a platinum-print to a competitive exhibit. It was accepted. Thus, suddenly, the flame in him leaped up. He had visions of his work occupying a much greater space on those very walls the following year. He would show them that they were no abler than he. But he attended the exhibit daily, and observed that no one saw his picture. It was good enough, to be sure. But it was hung next to a bromoil almost twice the size of his print, made by the champion bromoiler of the United States. Every visitor to the gallery stopped, with ohs and ahs, before the little platinum-print; but the big bromoil was the object of their reverence.

"I wonder," he mused. "What is this process, anyway?" And so the conflict began.

He equipped himself with the necessary implements, the brushes, the inks, the copper-sulphate and the potassium-bichromate. In the darkened kitchen, after the supper-dishes had been cleared away, he set up and enlarged and developed and washed and fixed and washed and bleached and washed and fixed and washed, and soaked in warm water. For the first few times there was no bulging of the invisible image into a bas-relief, as it was written in the law. He tried inking the flat, wet print. It was no go. He called on his friends; but they could not point to any flaw in his treatment. They suggested drying before bleaching, drying after bleaching. He did these things, and a number of others, and finally succeeded in swelling the gelatine enough to ink. But there were "lakes" in the final print, irregular spots of white and black with no pictorial relation to the image that once was there.

He damned the process with a will, and then went back to the golf-links. Here was a game that he could play. The rules were known. He went out in forty-five and back in forty-six. He needed that success—it was a success for him—to restore his pride and his self-confidence. It was so pleasant, after these dismal failures of the bromoil, that he decided on another round immediately. This time, he sliced his first drive into the woods, and the trees would not let him out until he had lost his ball. On the second, he got into a trap, and on the fifth he topped his second shot twice. In approaching the ninth green, seven down to his opponent, he raised his head just enough to catch the ball amidships with the mashie-niblick: it sailed up

JEANETTE HERBERT LAMBERT, F.R.P.S.

to the club-house and was lost under the veranda. He was too good a workman to begin blaming his tools. He was enough of a psychologist to study himself. "Now why is it", he asked the soap in the shower-bath, "that I take sixty-six to go around nine holes when I ought to be able to do them in forty-three?"

That night he tried another bromoil. "Just one more," he said. "If that doesn't go, I'll give the brushes to Bill and he can play with them or throw them away, as he likes."

Everything went smoothly. His best negative yielded a nice enlargement: it was exposed just right and not any more than right; it was fully developed, thoroughly fixed, adequately washed, amply bleached, abundantly washed, plentifully fixed, and liberally washed again—for he had determined on a bountiful *modus operandi* for his last trial. During the final washing the image began to swell. When it got so slippery that he could barely hold it in his fingers, he laid it on the blotters. His hand trembled as he touched the inky brush to the edge where black may meet white—or may meet merely black. Black met white. It was a beautiful bromide print to begin with, but as he warmed to his work with the brushes, his hand steadied as if on the shaft of a putter, and the print took on a quality that was transcendent. After an hour he leaned back and surveyed the master-piece that he had contrived. He sighed. His mind recalled the afternoon and its unhappy sixty-six. "This beats golf all hollow! There's no magic in golf."

The next night saw him at it again. The same process, repeated as nearly as he could recall—and he was always careful to make notes of exposures and temperatures—resulted in a print that would not swell, and so would not repel the ink from the highlights. It was dull, and glared up at him from the pigmenting pad as if unashamed of its dullness.

"The devil take such a process! I've done the same things, and I get different results. What in thunder ails it?"

The longer he pondered, the angrier he became. "No magic in golf? Why, that's the beauty of it: it's a game one can master. This

thing has a will of its own. You can master it once but not twice. I know that tomorrow I can go out on those links and make an eighty-nine. But I don't know whether I can ever make another bromoil, and I'm pretty sure I don't want to."

He walked over to Bill's house and gave him the brushes, still full of the ink that wouldn't "take". "Wash these up, Bill. They're yours. You can keep 'em. I'm through."

The next day he made a ninety-four. The day after a ninety-two. And then, on the third day, his score mounted to one hundred and ten. He pondered a long time that evening. The recurrence of good and bad days struck him as a significant fact. Perhaps there was magic in golf after all. Apparently it, too, had a will of its own, and would not stay mastered.

He walked slowly across the street.

"Say, Bill, I wonder if I was a little previous the other night when I threw those brushes at you. If you don't need 'em I'd like to have 'em back. I think I'll try a new bleacher that I read of in a magazine."

Table-Top Photography

W. J. TURNBULL

AT some time or other, in his photographic career, every amateur reaches the point where he feels that his interest in photography is waning; and, like a fond parent who notes with alarm the failing appetite of an only child, he looks around for a tonic to revive his interest. I am not in a position to supply the tonic; but will pass on the prescription, which, if compounded, should effect a cure. Perhaps, there is no trouble in this respect and a cure is not needed. However, there is the occasional evening, of necessity spent indoors, when time is heavy on one's hands. When this happens table-top photography proves a welcome diversion to the photographer.

Have you ever wished for a perfect model? One who would reflect your every mood, who could strike the very pose you wanted and hold it untiringly? The illustrated magazines furnish you with an inexhaustible list of such models—dancing-girls, gypsy maidens, peasant folk, soldiers and sailors, toilers of the earth and the sea, whatever type you desire; and from the same source you may obtain many of the properties you will require to produce satisfactory views indoors on a table-top.

After the preceding paragraphs it is scarcely necessary to state that the photographs reproduced with this article are of cut-out paper-models, used with simple backgrounds and settings readily available or devised. They were all made in the course of a few evenings by a friend, who has kindly furnished them for the purpose of this article and also supplied the necessary data. The interesting devices he employed in his work are very simple—when explained—although I must confess that I would not have thought of half of them. Take, for example, the illustration, "The Girl and the Mouse", note the baseboard—it is a ruler. The spotlight used in "Under the Spotlight" was a light placed in a long paper-tube.

Perhaps, the reader would now like fuller details as to the illustrations. The girl and

THE GIRL AND THE MOUSE W. J. TURNBULL

AT EVENTIDE W. J. TURNBULL

also the mouse in the first view were taken from a magazine. The girl, as she appeared in the magazine, was crossing a little brook on stepping-stones. The mouse was naturally enough not in the same picture. A cardboard was used as a background, a ruler, as previously mentioned, formed a baseboard. The chair was borrowed from a doll's house. Someone suggested to my friend that the picture would have been more in accordance with tradition if the girl had been standing on the chair; he agreed, but explained that the chair was not sufficiently well turned to appear to advantage and he had placed it in the position shown, where it would be out of focus. The picture on the wall was introduced for the sake of balance. It was cut from a magazine-page and pasted in position. The light—a 100-watt tungsten—was placed so as to throw the shadow across the floor and wall as shown; 10 seconds' exposure was given, using a Wollensak Verito lens at F/4. Just another point—you will note that the girl is wearing a fur-coat: cutting out the picture left the edges of the coat too sharp, so a pin was used to pick around the edges of the coat and thus restore the furry outline. By the way, I forgot to say that the model was supported by a piece of bent wire fastened at the back of the figure by means of adhesive tape. This same method of support was used in the other views.

For the second of the series, "At Eventide", the figure was placed at the edge of the table on a block of wood, banked with flowers: at the back of the figure was placed a small Japanese ornament. Some distance back of the table, so as to be out of focus, a sheet was hung. The light of a 100-watt tungsten was placed behind and below the level of the table so as to be reflected from the sheet and give a skyline lighting. Another 100-watt light was used in

THE DANCE

W. J. TURNBULL

UNDER THE SPOTLIGHT

front of the scene and 10 seconds' exposure was given with the diaphragm at F/4.

Practically the same setting was used for "The Dance" the front light of 100-watts being brought closer to the model. Exposure to both lights, 14 seconds at F/4.

"Under the Spotlight" needs little explanation, now that the general procedure has been outlined. A black card formed the background; at the bottom of the card was pasted a strip of tinsel fringe to give the effect of a stage-curtain. For illumination, a paper-tube about three feet long enclosing a 250-watt stereopticon bulb was used, with the addition of a 25-watt light in front. Exposure 6 seconds at F/4. In using the light in a paper-tube, care should be taken to avoid the danger of fire.

All the views shown were made with a 5 x 7 camera, fitted with a Wollensak Verito lens, on Stanley plates, developed in a tray using a stock pyro developer (made up by *The British Journal* formula), printed on Artura Iris.

Other views were also made, but enough have been shown here to give the reader an idea of the possibilities of this phase of photography. Splendid results can readily be obtained by the exercise of some ingenuity in lighting-effects and posing. One thing to remember, is, that soft-focus with a wide-open lens is desirable, to avoid harshness and sharpness which would tend to destroy the natural effect. The magazines supply an unlimited number of models. I blush for my friend when I state that back numbers of photographic magazines provided several models. Doll's furniture, and the numerous articles to be found around the house, provide properties; a little study aided by the data furnished here should make for correct exposure. So, Mr. Reader, when you feel the afore-mentioned "waning-interest-in-photography" coming on, or without waiting for it, try table-top photography. It is extremely interesting at any time; but particularly so when one is forced to stay indoors.

Your Eye Is Better Than Your Ground-Glass

THE three important things in the making of a portrait are, the pose of the subject, the lighting and the expression. And all of these are best obtained without the aid of the camera. By this I mean that what the camera-lens records on the ground-glass does not help you with pose, lighting or expression—in fact, it hinders because it takes your attention from the subject. If you want to make better photographs, you must learn to make them without the aid of your ground-glass.

If you have never made a sitting without spending half your time under your focusing-hood, just try it once. Delegate that part of the work to an assistant and don't be afraid that there is something under that focusing-hood that he should not see. You want him to learn and the more he learns the more useful he will be to you.

Talk to your subject, be pleasant, know just what you want to do and do it quickly. Keep up the conversation while you arrange your lighting, signal your assistant indicating when and where you want the camera, which can be done without speaking a word. Then with your head in front of the lens and one eye closed, you should be able to see exactly what the lens sees.

It should take your assistant just about one minute to focus his camera and for that length of time you should step aside and allow him to see the subject on the ground-glass. But don't appear to be waiting for something. Keep up the conversation, and when you hear the holder slide into place, get hold of the bulb, keep it behind you in one hand and conceal the fact that you are about to make the exposure. If you are a good conversationalist, you will be able to get an animated expression and squeeze that bulb without the sitter knowing it and you can immediately change your lighting or your camera for a second exposure.

I have seen a photographer work so fast that he had eight or ten negatives while his sitter thought he was merely trying to find a satisfactory position for his camera to make the first exposure. And it is under just such conditions that the very best expressions are obtained.

In Miss Peggy Stewart's demonstration at the recent National Convention she showed a little trick of handing a child a toy, quickly turning her back and making the exposure while she watched the child's expression in a hand-mirror. The child almost invariably followed her with its eyes and the expression was always one of interest. If you must operate your own camera don't keep your head covered any longer than is actually necessary to focus quickly and space the image. You must train yourself to see the effect of every change of light on the sitter. And when you can see light you can work faster, produce better lightings and secure more pleasing expressions in your portraits.—*Studio-Light.*

Kinematography for the Amateur

HERBERT C. McKAY

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Part IV—Rehearsal and Direction

THIS title sounds rather theatrical and professional; but it is not so really. Rehearsal and direction are but technical terms for things every amateur has done time after time. When you work, and work, to get the baby to smile, that is nothing but rehearsal on the infant's part and direction on your own. Every motion-picture, which is worth the celluloid upon which it is printed, is the result of a certain amount of rehearsal and direction. There is little to be said of rehearsal. When you have adults to work with, it is well to have them go through the action once or twice to make sure that the action takes place well within the lines, that the principal action is not covered and that no undue hesitation occurs. In photographing children, about all that can be done is to get the child in the right mood, and in animal photography both rehearsal and direction must be virtually abandoned.

Direction, however, is an art and a science within itself. A director, whether he directs a photo-drama, an orchestra, or a stage-production, must combine two characteristics which are nearly diametrically opposed. He must have the artistic sense developed to the utmost; and, at the same time, he must ever keep cool and watch the mechanics and technique. There are few rules which can be applied to direction, and these few are very elastic. It can be easily understood that direction by rule would produce a photoplay of mathematical inflexibility that would serve only to produce yawns from an audience. You may well think that this has nothing to do with you; but, on the contrary, it has all to do with you. The intimate little home "shots" you make will be immeasurably better and far more interesting if a little thought is spent on intelligent direction.

Cranking must be mastered until it is almost unconscious; for all of your conscious energies will be necessary for direction. The position behind the camera is the position of advantage, for then you see what the camera sees. You will notice, in all pictures of great directors in action, that they are almost invariably beside the camera, or seated directly before it. It is well known to serious amateurs that a slight change in position makes a great difference in the final print. Realising this, the director knows that if his picture is to be successful, he must, at all times, see what the camera sees. In my professional experience, I have known directors who claim that they could direct from the sidelines; but all such directors are in small companies with a very good chance of staying there. Unquestionably, the position of the cameraman is the ideal directing-position.

As for the rules of direction, not a great deal may be said. Such few rules as have been formulated are the result of the use of common sense and the teaching of experience. As they are mechanical, they apply to the home-film as well as to the feature; and many of them may be, and are, transgressed when the action so demands. Each of these rules should be prefaced by the phrase, "When the action does not require otherwise—". Do not let the principal actors carry their hands or other objects between their faces and the lens. This rule has been made because the expression of the face tells almost the whole story in motion-photography; and the alternate hiding and disclosing of the face would come like an unpleasant interruption while reading a story. It will be seen that in coquetry, interpretive dances and similar action this rule must be broken; but in the course of usual action it is well to observe it.

The same thing applies to one principal covering another. This may be illustrated readily by the familiar story of the store-group photograph. A large department-store had a panoram-photograph made of its employees. One diminutive cash-girl carried her copy home and displayed it proudly to her mother, "See, mom," she said. "Right there at this end is Sadie Milligan; then, see them legs in there just behind her? Well, that's me!"

So it is in motion-work. Don't let any of your principals be so hidden that they have to be identified by "them legs" or by any other detached part of their anatomy. It will be thought, naturally, using a typical example, that in making baby's motiograph, mother is merely an accessory; but to have her alternately obscured and disclosed is even more nerve-racking than to see a tree growing from the top of a gentleman's head in a snapshot. Keep your principals working in opposition and clear of each other—except where the action demands otherwise. Of course, a pair of lovers would

appear unnatural by keeping clear of each other. I do not wish to become tiresome by my constant repetition of this last bit of advice; but it has been my experience that amateurs—beginners rather—find a constant alibi in the expression, "The book says thus and so, and I did thus and so." The master knows the reason for the rule; and, therefore, knows when it should be broken. Master your art!

Entrances and exits will prove troublesome. Many otherwise good directors have to figure out entrances and exits on paper. One would think that an actor could leave the scene at any point and reappear at any point; but, unfortunately, this is not true. Moreover, the spectator who knows nothing at all of motion-picture technique is vaguely disturbed at a wrong entrance, even though he may not know what is the matter.

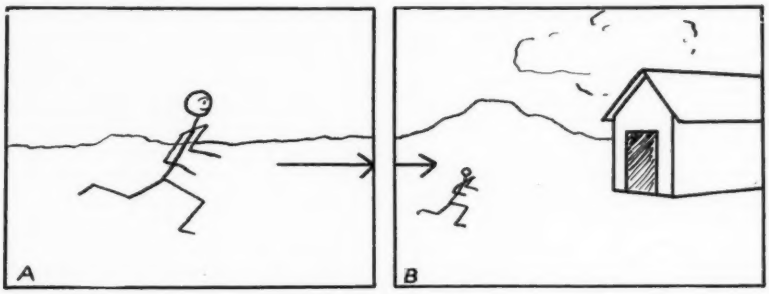


PLATE V

In the diagram A, the actor is running across the screen and will exit at the right, his direction of movement being indicated by the arrow. In diagram B it will be noticed that the camera has been moved back and a much larger field included. This makes the image of the actor much smaller; but it will be observed that he enters from the left and continues his movement to the right, his goal evidently being the house. Thus by placing two frames from successive scenes side by side it is easy to demonstrate the theory of continuity of movement. In practice, the two frames must, of course, be visualised, as neither scene has yet been developed.

To master this problem, you must be able to visualise clearly the last scene preceding the one upon which you are working. Suppose, for example, that an actor leaves the scene for a distant point, and walks out of the left side of the screen. The next scene, supposing the action of this actor is to be followed, should show him entering from the right, proceeding across the screen and again exiting left. Try to imagine the result—and I hope you will never see it except in imagination—should the actor leave the left of the screen, then in the next scene he enters from the left and proceeds to the right. In technical phrase, he is meeting himself. This may seem to be a very minor point; but it is of great importance. It is confusing when made wrong, and results in the loss of continuity in interest on the part of the spectator. So remember to keep your actors moving in a straight line *off the screen*. This sounds like nonsense; but the action of any photoplay, which occurs only in the imagination of the spectator, is of far greater extent than that which is actually shown upon the screen. The hero may go from New York to Hong Kong in the interval between two scenes, or, in the home-drama, Bob may go from his nursery to the neighbor's kitchen. He can run circles or turn handsprings while on the screen; but for the preservation of good technique, have each entrance correspond with the preceding exit.

Another closely related subject is that of off-screen vision. I do not mean the supernatural or trick-vision; but the registration of some scene off the screen which an actor on the screen sees. That is not very clear. Let us suppose then—to return to our typical baby—that he begins to look frightened. The audience,—or shall I use the new term "optience"—may imagine that he sees anything from a lion to a dragon; but if we flash on the screen a few feet of a gray gander with wings outspread, every spectator knows at once that the baby is frightened by the goose. There are two ways to introduce this flash. If the baby looks off to the right, we must show the goose advancing toward the left to preserve the illusion that the two will, if

not interrupted, eventually meet. This is the most satisfactory method. Another method widely used in photodrama, but which will be seldom required in home-kinematography, is to show the scene from the point of view of the actor. In this case the goose should be photographed advancing directly into the camera. Could we acquire the mental processes of the baby—temporarily only—this might make a far more impressive scene than the first method

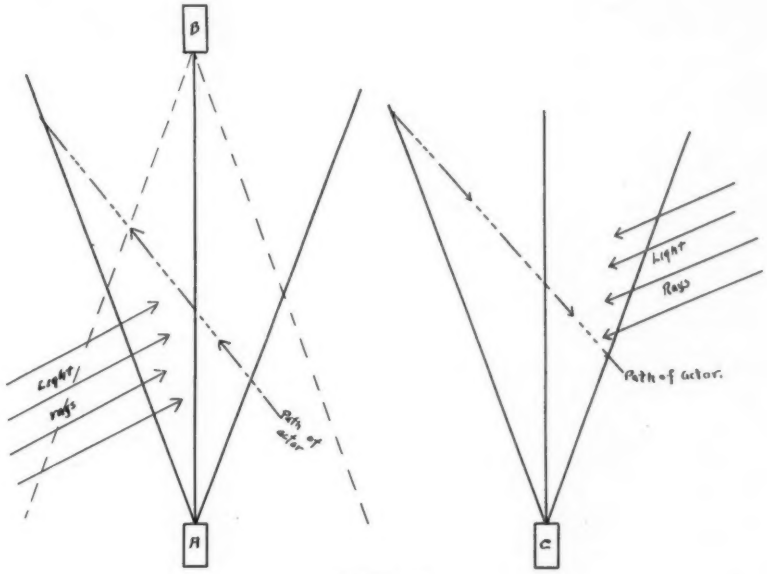


PLATE VI

Angular exits and reversal of a point of view. At A the camera is photographing the actor who follows the path indicated. The next "shot" is to show the corresponding approach of the actor. In other words, the scene which would be "seen" by the camera at B. C shows the camera set-up for this. Note the reversal of light-rays and consequent reversal of shadows.

would produce. For we should be, for the duration of that scene, actually in the baby's place. This will show that for tense drama, the second method is at times best; but for the simple home "shot", I should advise the first.

Like everything good, this can be overworked; but a helpful idea may be gained from this example. We shall leave baby for the time being, and go forth to photograph a picnic where all "the fellows and their best girls" are present. Just as the crank is turning, Bob slyly tickles Mabel's neck with a straw. Result, she probably screams and looks around; but on the screen, if Bob is sly enough, there is no apparent reason for that particular bit of "business". Then, go out in the fields, woods or the backyard and carefully photograph a few feet of a huge spider dangling from a gossamer thread. Insert this at the right place, as will be explained under "Editing", and the result will be convincing, to say the least. If you have been careful to approximate backgrounds, the audience will actually see that spider dropping on Mabel's shoulder. You would be amazed to know how many incidents which you describe as being in a recent feature, never actually appeared on the screen at all. Yes, the director must know a little concerning psychology.

The interesting photoplay is merely a pantomime enacted by the principals and supported by extras. You don't use these terms, but your home-motiographs will be the same, or you will discard them very soon. Any dramatic theme must have continuity, and this continuity rests upon the shoulders of the leading character. For this reason all action should take place behind such a character. Do not let actors of minor importance cross the lead. This rule is also subject to circumstances. Suppose Mother is the star, supported by the children. Jim

comes running in with a scratched finger, and hastens to Mother for comfort. This is dramatic action. If he comes in unobtrusively from the rear, he will appear by Mother's side before the spectators are aware of his presence on the screen; but if he runs in from directly beside the camera, and crosses Mother in his progress, the spectators are made instantly aware that this is a "punch" in the picture and by the time he reaches her side, they are all prepared for some action of importance.

Tempo is not amenable to strict rule; but is usually a natural reaction. Briefly, all action should be somewhat quickened as climaxes are reached, and slowed down for the relief following the climax. Youth, joy, sport and kindred subjects require a quickened tempo, while home-scenes, fireside-scenes and idylls should be enacted with all motions slowed down. Avoid inappropriate action at all times. In real life people neither race to funerals, nor walk with lagging steps to a fire.

Do not use unfinished action. Do not open your scene with an actor in the middle of the picture, and walking across the screen. If you use cross-action, bring the actor into the scene, and if he has no important action in that location, let him leave the scene before the camera stops. It is permissible to open on an actor in the scene, when he is walking approximately into the camera. This gives the illusion of distance, and does not jar upon the spectator as when he jumps suddenly into the middle of the screen and calmly takes up his walk. Such scenes are termed "walks" and are used to show Johnny's progress from the nursery to the kitchen or other journeys. If you begin to follow an actor, follow him to his destination. That is, Johnny walks out of the nursery door. Then, if you set up the camera in the dining-room and photograph him as he walks through, you must go into the kitchen and photograph his arrival. If you omit the kitchen scene and photograph him again as he passes through the dining-room on his return, you have him meeting himself, and the walk has served no purpose. If you don't want to go to the kitchen, wait until he is about to re-enter the nursery and then start your next scene. He will not meet himself in this case, even though he leaves and re-enters from the same direction; for the nursery is the scene of action. He leaves action and exits. He returns and resumes action. The care of entrances and exits, therefore, is to be applied to walks only as a rule. The calculation of such action is based on your experience. You may leave the house by a given door and then re-enter that door, all in reasonable action, but you seldom walk down the street, then abruptly back again—unless you have forgotten something. The subjects of entrances and exits may seem identical with that of finished action, but they are quite different. Let each scene on the screen have definite purpose. Thus the walk shows progress from one place to another and the entrances and exits must be watched as directed in the paragraph dealing with them; but the beginning of action or the termination is usually in such

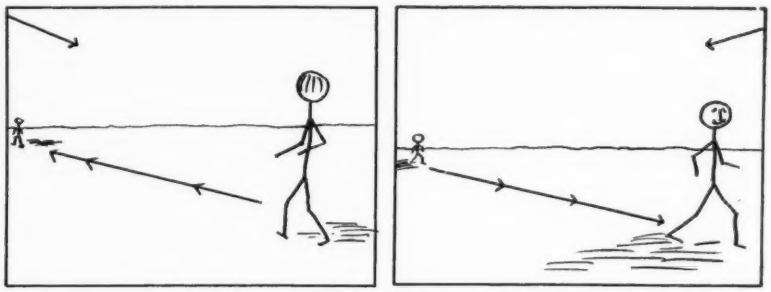


PLATE VII

Here we have illustrated the apparent disregard of the rule, when working with angular exits and entrances with point of view reversed. Note that although the real continuity seems broken, in the second view we have the face instead of the back to the camera and the shadows are reversed. The light comes from the direction indicated by the arrows. Because it is confusing, this practice should be avoided except when necessary for the development of the plot. The regular rule should be observed whenever possible. Except when the point of view is reversed, angular entrances and exits follow the rule. Do not try to reverse point of view on straight, or broadside, entrances and exits.

location that movement on and off the screen usually cares for itself. However, it is hardly well to have an actor put on a rubber-coat and step out of a door only to re-enter a moment later, dripping wet, from the bath-room door. The spectators may think he has queer habits when he takes a shower bath. *If not otherwise indicated by the action*, it is well, when an actor leaves the scene of action, for him to re-enter by the same door. This is in direct contradiction to the general rule concerning entrances and exits, and may prove to be confusing; but a little reflection will show the reason for these contrary rules. In this case, if you reflect, you will realise that when you leave a room on one definite errand and then return you nearly always return by the same door you used in leaving.

Do not let your actors look into the lens of the camera. The screen is supposed to show the scene which would strike the eye of an unseen spectator. You may have noticed that babies are most cunning when unconscious of observation. As soon as they become aware of an audience, they lose their spontaneous charm. So in motion-work, as soon as any actor looks at the lens he looks directly into the eyes of the spectators and it usually makes each member of the audience feel like a child caught eavesdropping. It spoils the illusion and consequently the continuity of interest. Just as other rules may be disregarded for emphasis, so a close-up of a girl who registers deep sorrow may be greatly emphasised by having her look directly into the lens. It creates a sympathetic reaction among the audience; but it's dangerous work, and I advise the amateur to avoid it.

It is best for the amateur kinematographer to begin with a very few people, or actors, in his films. Anyone familiar with camera-work knows that the instant any individual sees a camera pointed at him, he begins to pose. This is ruinous in motion-work, and it is up to the photographer to see that the action is at all times spontaneous, or at least so in appearance. This means, of course, that all actors must be watched constantly; and, at the first hint of stiffness, be warned against it. For the amateur kinematographer to try to photograph a dozen people, none of whom has had experience in motion-action, is to court disaster. The effort of trying to keep all of them acting smoothly will confuse the kinematographer and then the camera might as well be stopped. In this connection it will not be amiss to mention the length of scenes. The usual action wanted by the amateur will run from one to five minutes, dull, slow and filled with superfluous detail. Boil it down. Retain only the meat of the scene. It is an unusually important scene, even in professional work, which runs a minute on the screen. Go to the theater and time the scenes. You will be amazed to find the number of scenes of fifteen or twenty seconds' duration. Keep it "peppy". Just as verbosity ruins a story, so excess footage ruins a film. Two-hundred feet of film is sufficient, in the sixteen millimeter gauge, to photograph a complete home-playlet.

This chapter might go on indefinitely; but the points mentioned will serve to start the beginner on the right path. This chapter may seem to be essentially professional in character; but it is equally applicable to the amateur. As I have said, these rules are not arbitrary. If they have been found to improve the quality of professional photodramas, does it not seem logical to suppose that they will improve the home-playlet? I have used the terms "actor", "drama", "kinematographer" and "director". This does not mean that the home-films should attempt romance or dramatic adventure. Any person who is being photographed by a motion camera is essentially an actor. Any action worth photographing, no matter how simple, has dramatic elements. Likewise, the man who manipulates the crank is a kinematographer, no matter what he photographs; and, if he instructs his actors, he is directing. The terms are convenient—they do not deal with strange facts. We have all been actors at some time or other—either that or some of my readers are far more sincere than any person it has been my good fortune to meet. We are constantly participants in domestic drama; and few, indeed, have not aspired to direction in some form or other. The terms may be new, but the processes are not.

There are two other points which are far more professional in character, and which I present more for information than with the hope that the average amateur will use them. These two points are the familiar fade-out and close-up. The fade-in and fade-out mark respectively the beginning and end of continuous action. The interval between the fade-out and fade-in indicates a lapse of time, a day or fifty years. After a fade-out, entrances and exits may be disregarded in the scene which follows, and this should open with a fade-in. This system is arbitrary and overworked. A scene will fade-out, a title fade-in and out and the next scene fade-in. For all amateur purposes the title, which explains the lapse, may be inserted between the scenes and all fades eliminated.

The fade-mechanism alone on professional cameras costs more than the amateur camera complete; but if any of my readers wish to try this refinement, it can be closely imitated in this way. Set up the camera, focus it and determine the stop

to be used. Then close the diaphragm to the smallest possible opening. Begin to crank and, at the same time, open the diaphragm slowly, until the predetermined stop is reached. Take about five seconds for the operation. At the close of that action—not the scene mind you—but the action, reverse the process and finish by placing the hand before the lens and cranking a turn or two. Continuous action may cover a dozen scenes and is termed a "sequence". A diaphragm-fade is difficult and, as I have remarked, unnecessary in amateur work.

The close-up, a discovery attributed to D. W. Griffith, I believe, is successful only when using a competent actress, when the kinematographer is thoroughly on his job and when proper make-up has been used. Motion film cannot be retouched, and the lens does not flatter. The close-up is only appropriate to display the stress of emotion and to emphasise subtle action—it is evident that these things require a finished actress—or an infant who is unconscious of what is happening. They may serve as portraits; but, as a rule, they may be dispensed with in ordinary home-films.

The question of semi-close-up, medium shot, full shot, medium long shot and long shot is a matter for the individual to decide. Set the camera to take in the action desired, without crowding, and "shoot". If you desire to get an animated conversation, cut the actors at thigh or waist—people now-a-days don't talk with their toes. But a dancer, cut at the knees, would be absurd. Use common-sense, don't try to include the universe. You can call your shot by any term you may desire, but names don't make pictures.

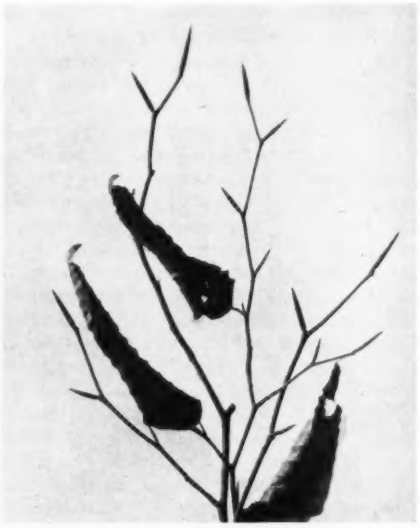
(To be continued.)

Nature-Studies In Winter

MARY E. HOWE

FROM childhood I have been a lover of wild-flowers, and since I became a camera "addict", I have found their photography a source of much pleasure and knowledge. In the past, I confined my search for Nature's beauties to the warmer months; but in recent years I have learned that many equally interesting things are to be found during the winter. Even when the snow lies deep and the thermometer stays near the zero-point, wonders and beauties are revealed to those who have the courage to face such conditions of winter-weather.

My first hint that drear winter might hold something of interest for my hobby was given to me by one of my sons. On his return from a walk, late in November, he brought me a twig with bright yellow fringe-like blossoms, scattered along its entire length; having no leaves, but bearing a closed seed-pod about the size of a filbert-nut. I placed it in water on the sideboard till I should have time to study its identification. The next afternoon, I heard what seemed to be the cracking of the mirror at the opposite end of the room, about nineteen feet from the sideboard. An inspection showed no crack; but I saw, lying on the tiles of the hearth, a shiny bead-like object of a dark, brown color. After wondering for some minutes whence it came, I thought of the seed-pod. Surely enough, it was now open and one half was empty; in the other lay two seeds like the one on the hearth. A visit to the library taught me that the twig was Witch-hazel, which bears its flowers in the fall, often after all its leaves have dropped. The seed-pod of the previous year ripens at about the same time, opening with an explosion which sometimes sends the seeds to a distance of forty feet. This was several years ago and not until December 1921, did I see the yellow-lined sepals of the small



BEECH WINTER BUDS MARY E. HOWE

persistent calyx, giving the shrub, at a distance, the appearance of being covered with tiny cup-like blossoms.

To show to what lengths our enthusiasm will carry us, let me tell you of the day I found the open sepals with their yellow lining. Just after the great ice-storm, I was visiting my sister in New Hampshire. Although the snow was over a

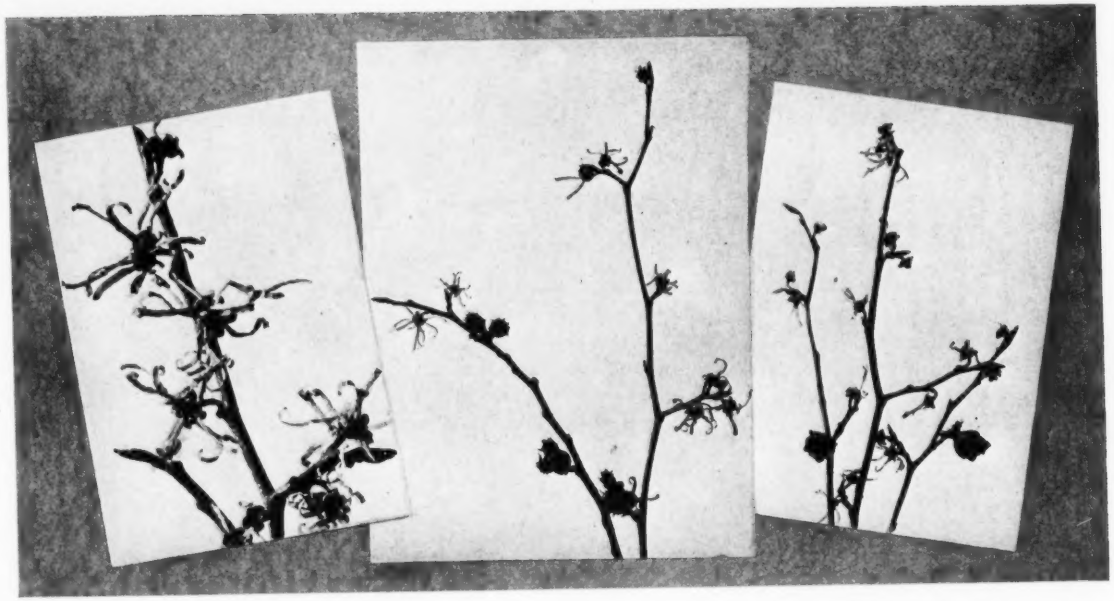
NEW JERSEY TEA MARY E. HOWE

foot deep, and the air was crisp and cold, we decided to take a walk to the outskirts of the city. As we were looking for winter-catkins beside the road, we saw, in some thin woods, a shrub about nine feet tall with bright, yellow spots all over it. I knew that it was too late for blossoms of even the Witch-hazel. Deep snow, tangled bushes, a brook, and a barbed-wire fence were between the shrub and us. By going back over the road, we found some open bars, which gave us a way into the woods. The crust was strong enough to bear us in most places, and an occasional slump to the top of our boots did not deter us from our purpose. When the goal was almost reached, we found another barbed-wire fence, but having got so near, we were determined not to give up. Following the wire, we came to a place where a sudden dip in the snow-covered ground left a large space under the lower wire. Regardless of my new coat, I lay down on the glossy crust and rolled under, while my sister held up the wire; then I held the wire, while she followed my example. Fortunately, there were no passers-by to witness the ludicrous spectacle presented by two elderly women. We ourselves laughed so heartily that we had scarcely breath enough to make our way over the snow. Even though the performance must be repeated on our return, we felt repaid when we found the Witch-hazel in a different stage from what we had seen before.

One morning in early spring, the balmy air, with fleecy clouds floating lazily in the blue sky, tempted me into the open. To add to my pleasure, I found in full bloom the graceful pendant catkins

BLUEBERRY IN BLOOM MARY E. HOWE

of the Alder, swaying in the breeze; and, not far away, the smaller catkins of the gray birch. To my amazement, on going over the same ground in November, I found that the catkins on both trees were already formed; but in their stiff, winter-coats, they looked very different from the chenille-like tassels of spring. This so aroused my interest that I again visited the library and learned that the long, reddish-purple catkins of



WITCH-HAZEL

MARY E. HOWE

ALDER WINTER CATKINS MARY E. HOWE

the Alder are the male, or staminate blossoms, and the smaller ones, also formed in the fall, are the female, or pistillate blossoms. In the spring, the staminate ones fall soon after scattering their pollen; but the pistillate remain upon the stem, growing into green cone-like ovaries. After receiving the fertilising pollen, the seeds develop within the cones, which open in the fall and allow the contents to scatter upon the ground, ready to germinate in the spring. The opened, woody cones may be seen upon the limbs during the winter, along with the newly-formed catkins.

There are two varieties of Alders, the Speckled and the Smooth, often found near each other along the brooksides or in any wet soil. They may be distinguished from each other by the position of the pistillate catkins, which point forwards and downwards on the Speckled Alder, seeming lateral; but those of the Smooth kind, being erect, seem terminal. In the summer, another distinction may be found in the leaves, which in the Speckled Alder are somewhat pointed at both ends, green on the upper surface, and downy and grayish underneath. The Smooth Alder leaves are wide and rounded at the top, narrow and pointed near the stem, and green both above and below.

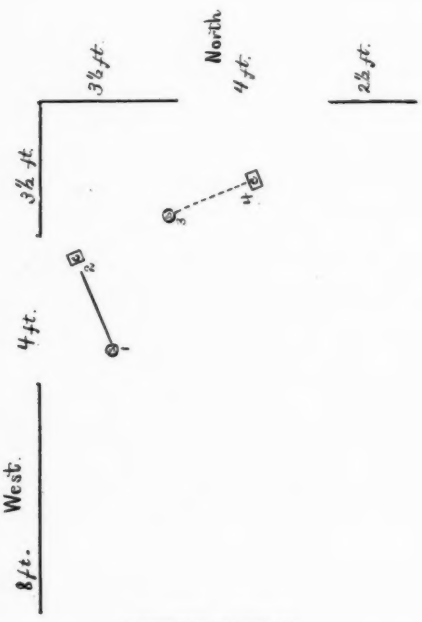
I placed in water the catkins, gathered on that November day, where they remained for a year, with no change of appearance except a slight shrinkage from drying, although the water was frequently changed. On February first I gathered more of the catkins, intending to make photographs of them at that stage, as companion pictures to those made in the spring. To my amazement only two days later, I found them bursting their purple coats and showing a little yellow. On the fourth day they were in full bloom, with a heavy coating of pollen which scattered at the slightest touch. I suppose that those gathered in November were so sound asleep in their long winter-nap that nothing could arouse them; but the others, deep in their hearts, had felt the awakening touch of the coming spring, and responded to the warmth of the house. I found also on that same mild November day a low-bush blueberry with buds, blossoms and small green berries among the few dark, red leaves, still clinging to the stems. The Beech twig with its slender, pointed winter-buds and golden brown leaves is another reminder of that walk.

Another thing learned in my winter-trips is the location of plants which had escaped my notice in summer; this will enable me to find the blossoms another year. For instance, I had

never found the New Jersey Tea in bloom; but, recently, I found a clump of plants with shining dark, green leaves still remaining, and at the top clusters of cup-like formation, of a creamy color, which looked at a distance like flowers. On going nearer, I found that they were the calyxes from which the fruit had fallen; a few still bore the three dry cream-colored carpels, surrounded by the almost black outer covering. Having already found so many interesting things, I now look forward to the winter-season with the same eagerness I formerly felt only for spring; at least, in respect to finding new treasures.

Perhaps some of the readers of PHOTO-ERA MAGAZINE will appreciate the following list of books, which I have found helpful: "Our Northern Shrubs," by Harriet L. Keeler; "Trees in Winter," by Albert F. Blakeslee; "Familiar Trees," by F. S. Matthews; and "Handbook of the Trees of New England," by Dame and Brooks.

A few paragraphs, as to methods, may not be amiss. I use an 8 x 10 view-camera, having bellows-extension of thirty-two inches, with a choice of two lenses; a Dallmeyer anastigmat of 11-inch focus, working at F/8, and a Darlot wide-angle of 6-inch focus, working at F/16. The Darlot is better for "same size" work, because it shows detail and texture and brings all parts into focus, without the use of an extremely small stop; it will enlarge to four diameters. In poor light, or with a very slow plate, the Dallmeyer is preferable, because the larger opening makes focusing easier as well as shortening the exposure.



LIGHTING-DIAGRAM

Exposures are made in a basement-room, because that is the only place in the house not jarred by the almost continuous traffic of motor-trucks and trolley-cars. When an unusually loud rumbling announces the coming of an extra heavy truck, I close the shutter while it passes. This room is 15½ ft. x 10 ft. in size, with two windows, each 3½ feet high and 4 feet wide, extending from 3 feet above the floor to the ceiling; one facing the west and the other the north. Because it gives more space to work as well as unobstructed light, the camera-stand is placed near the western window. Both windows have rolling shades of white holland; the west window is left unshaded except when the sun shines directly on the subject. By placing the subject about one foot forward from the southern edge and about two feet from the glass, as shown in the diagram by 1–2, both side and front light are obtained; and the northern window, with the light diffused by the holland shade, gives detail in the shadow-side, thus making a reflector unnecessary. Various lighting-effects may be obtained by changing the position of the subject in relation to the two windows; 3–4, in the diagram, gives front light from the northern window and transmitted light from the west, which is sometimes effective.

The backgrounds are sheets of mounting card, 22 x 28, hung upon a screen-frame which stands upon the floor, so that its position may be easily changed. Bottles of all shapes, as well as boxes filled with damp sand, are used as containers; but, sometimes, a carpenter's wooden screw or a small vise is the only thing which will hold the twig exactly in the desired position. Exposures are reckoned by the Wynne meter, using the light tint and calling the plate-speed four numbers slower. I seldom lose a plate from wrong exposure. Factorial development gives negatives very even in quality.

As the leaves on the blueberry-branch were all dark red or a mixture of red and green, I was much amazed to find that they came out so light. After thinking it over, I decided that it was because they were wet and reflected the light, as any wet surface will do. They had been lying in a pan of water and I shook off as much as possible; but did not wait for them to dry before making the exposure. The data are given in "Our Illustrations" department and will be found helpful to those who contemplate making nature-studies in winter with a camera.

"IN FORMS OF BEAUTY ALL UNGUESSED" WILLIAM LUDLUM

When Winter Comes

WILLIAM LUDLUM

When winter comes—why store away
The camera you used yesterday?
It has no fear of temperatures—
But through all seasons it endures;
Though wet or dry, or cold or hot,
Your camera should be on the spot
To capture each succeeding grace
On Nature's ever changing face.

When winter comes—though days be chill
And snow-clad every vale and hill—
What of it? Coats are made to wear
And you should have no thought or care
Of winds that blow or frost that bites.
Buck up! Get out and view the sights
That winter only can provide,
And—tote a camera at your side.

When winter comes—the earth is dressed
In forms of beauty all unguessed
By those who only live where they
Must view green pastures every day.
This may be pastoral and sublime
For poets; it's but winter, prime,
That robes the earth in snowy dress
And covers up its ugliness.

When winter comes—the drab and gray
Unsightly scars are hid away
And brightened by the falling snow
Until they glisten, gleam and glow
Reflecting light from crystal gems
Suspended from a million stems.
Wherever winter's breath has passed
A wealth of beauty has amassed.

When winter comes—dress warm and go
Prepared for pictures in the snow.
Forswear the radiator's cheer—
This is the best time of the year
For cameras and for humans, too;
Snow puts the joy of life in you
Until the red blood in you—hums!
And cameras thrive—when winter comes.

LEARNING TO FOCUS G. H. MC KELWAY

Teaching a Child the Use of the Camera

G. H. McKELWAY

I CAN remember very distinctly, one summer-afternoon when I was only a little fellow, my father coming out from the city to the country-town where we were staying, and meeting my brother and myself at the station where we had gone to await the coming of his train. On the way up from the station, we passed a small patch of woods and when we reached that point my father took from his pocket a revolver, loaded it, made a target out of a piece of paper, fastened it to a tree, and gave us youngsters a lesson; first, in the handling of the weapon and then in shooting at the target. Just how old I was at the time I am not certain; but as I was only seven years old, the last summer that we spent in that town, it is certain that I was no older than that. Therefore, when my little girl reached the age of seven years, I decided that it was time for her to learn how to "shoot". But instead of entrusting her with anything so dangerous as a revolver, she was taught to do her "shooting" with a camera.

Many persons would have thought it best to begin with the use of a simple box-camera; but I thought that on account of the limits imposed by the single lens, working at a small aperture, and the inability to learn anything concerning focusing, it would be better to experiment with a small camera of a higher quality. The first pictures were made with a small folding pocket-camera with a fast, high-grade lens. This taught her how to estimate the distance, the relationship between the various apertures and the amount of exposure required in sunlight and shadow at different times of the day and seasons of the year; as well as the way in which the light is affected by clouds, haze or snow. The little camera was fitted with a direct view-finder, in addition to the usual brilliant reflecting-finder, so that she

had an opportunity to learn the use of both methods of pointing a camera toward the picture to be made.

Some will believe it unwise to entrust so small a child with an expensive instrument and will say that she would have had just as much fun with a moderate-priced box-camera. My reasons for disagreeing with these excellent people are: first, she used the camera only when I was with her so that I could correct any carelessness on her part in the handling of it; second, that she learned a great deal more about the science of photography by making a relatively small number of pictures and being carefully coached as to the methods to be used with each one than she would have done by haphazard "shooting" with the box-camera; third, that with the good lens, it was possible for her to attempt many pictures that would have been hopeless with other equipment, thus greatly increasing the variety of subjects for her to practise on and learn about; and lastly, because she was not wasting films by careless snapshooting but had a purpose for every picture and was continually coached how to make it, the results were of a much higher quality than could have been expected otherwise, and so she was always encouraged to continue in her work.

COMPOSING THE PICTURE G. H. MC KELWAY

When she had learned to manipulate the folding pocket-camera, her education was continued with one of the reflecting-type and the result is that now she can use even my heavy Graflex and turn out good pictures, although for a few years yet its weight will prevent extensive use of so heavy a camera. With a lighter reflecting-camera she can already make well-focused and well-composed pictures.

WINDING THE FILM G. H. MC KELWAY

But the instruction has not ended when the shutter has been tripped. In the evening she has been shown how the films or plates are developed, how they are printed, and even some-

thing about making enlargements from them. Her pictures, even those undoubtedly poor, have been printed or enlarged and the results shown to her and criticised, not only for mistakes in focusing, shutter-speed, or aperture, but criticised as to their composition. She has been shown the improvements that might have been made by exposing from a different viewpoint, by excluding certain parts of the picture or by including others, and how to strengthen the pictures by making more prominent some things and using others as mere accessories to the more important ones.

The result of such training has not only been to make her already a fair photographer, but it has given us something more to enjoy in common, and has given us many happy hours together. It may be that she will never acquire many prizes for her work; but, if that should be the case, it will be because of the limitations of her teacher and not on account of her own lack of skill or interest in the work.

The "Still" Cameraman

SHIRLEY VANCE MARTIN

BEAUTY, for the photographic artist, is wherever the sun shines. But beauty, in its essence, is an ethereal thing. Properly set off by the talent of an artist, it is something recognisable by the most inexpert eye. But to wrest this beautiful effect from a drab background requires æsthetic perception and alertness. For the beauties of the out-of-the-way places are much like those forms of insect life which assume the color of their background to avoid detection. For the photographer prying into the most inanimate and prosaic spots, a harmony of grouping or a filtration of light caught upon the camera plate will turn seeming ugliness into the rarest beauty.

But the commercial side of photography is too little concerned with beauty. It has become a form of flattery or hasty utility. Into this category, in its present status, falls the ordinary occupation of the "still" cameraman of the motion-picture studios.

"Still" photography is just what the word implies, in contrast to motion-photography. The "still" man is an indispensable adjunct of the studio. He is a link between the production, exploitation and distribution branches of the kinema-industry, the three important divisions

THE DESERT SHIRLEY VANCE MARTIN

THE LOOKOUT — SHIRLEY VANCE MARTIN

of the motion-picture from the time of making to the point of projecting on the screen.

To the producer he serves as a checking-system which records the progress of the film. For, as the director and camera-cranker proceed, the "still" man "shoots" along with them. His photographs serve as records for the costume-man and the actors, from which they check up the costumes worn in the earlier filming of a sequence. When a scene requires retaking, in the event that the set must be re-dressed, the disposal of furniture and other appointments can be lined up from "the stills". So, too, the position of actors and innumerable other details can be recorded.

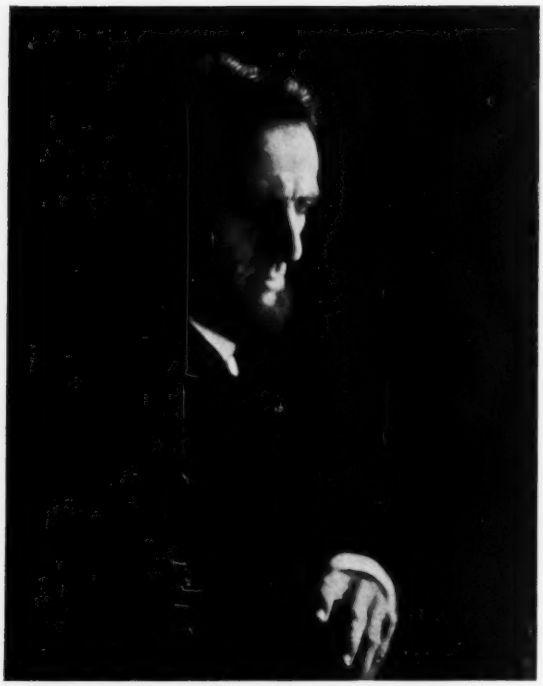
It is in the exploitation of a production, however, that the "still" man is of greatest service. Publicity is essential to the financial success of a film. Photographs are the most effective means to publicise a picture. They carry the appeal to the eye, which is the most graphic medium of appeal. A well-written publicity-tale means nothing unless it is read through; but a photograph tells all in a glance.

It is strikingly apparent, therefore, that the "still" man is a very important cog in the wheel of film-production. The logical deduction must be that the producer would recognise this and make it a point to get the very ablest men for his "still" department. Such, however, is not usually the case.

Several years ago, I became impressed with the possibilities of my phase of work in relation to the motion-picture. For me, it was a hazardous undertaking; but I had the faith of my conviction, and closed my portrait-studio and prevailed upon a film-producer to let me demonstrate my point of view.

My introduction to kinema still-work was appalling. I hovered about a set a few days before assuming my duties in order to gain acquaintance with the field. When a director wanted a "still", the camera-grinder would search about until he found a "still" camera, which was usually thrust away carelessly into a corner of the stage. Sometimes the camera-grinder made the picture; but, as like as not, it was an office-boy or anyone who would volunteer to press the bulb. The result, of course, was usually a print which would make a photographer with the faintest degree of pride groan with anguish when he looked at it.

Everything was what the publicity-department would call "fuzzy"—soft focus. A photo-



CHARLES DUDLEY AS "LINCOLN" SHIRLEY V. MARTIN

graph, to have any publicity-value, must be sharp so that it will withstand subjection to the coarse screening for newspaper-reproduction. It is the most difficult thing in conducting a "still"-department to win a photographer over to make his pictures sharp. The temptation to make a soft, impressionistic picture is great. But the conscientious "still" man, after careful experience, can master the trick of making a picture that will be sharp, but giving the effect of softness.

It is sad, but true, that a comparatively short time ago producers looked upon the still cameraman as a sort of extraneous employee, an added expense. When I first joined Joseph M. Schenck Productions, there was no "still" department. But I succeeded in converting Mr. Schenck, who has a faculty for quickly grasping the potential value of innovations, to my views. The result was that he established a department as a separate entity of his studio, an independent unit, but one working in conjunction with the various other units. At present, there is a "still" man for each company, and an entire building with equipment and expert man-power for turning out thousands of prints of fine quality each day.

However, the surface of possibilities has hardly been scratched. The important thing is that producers have begun to think along the line of still photography. The "still" man is a studio-utilitarian. But he is human, and has the impulses for the artistic that photographers in other lines have. He is required to be constantly in attendance on the director, ready to set up his camera and snatch a quick photograph without holding up the filming of the story. His artistic concepts must come in flashes and be grasped at hastily.

On location-trips, for instance, there are landscapes which invite his fancy. Film companies pry into the untrammeled places seeking scenic effects which other companies have not found. Here the "still" man finds a spot which he registers on his plate to inspire the lover of the beautiful. The film-industry attracts the odd and colorful characters from all parts of the world. Those are rich subjects for the photo-

JACKIE COOGAN IN "TROUBLE"

SHIRLEY VANCE MARTIN

SLIM SMITH

THE REST IN THE DESERT
SHIRLEY VANCE MARTIN

grapher who looks beyond the everyday commercial exigencies of his work.

The "still" man's star is in the ascendant. Each day he grows more valuable in the estimation of the producer. I look forward to the day when his services will be diverted to purposes which, to mention now, would sound to the producer like far-fetched delusions.

It is the destiny of the "still" camera, I believe, to do away ultimately with location trips, to a large extent. This radical development, which I have detailed to Mr. Schenck, and which he has thought well enough of to consider worth trying, is in the form of a camera-expedition. This new plan is especially applicable to pictures that call for foreign settings. One of the greatest drawbacks to foreign locations is the uncertainty of climate and physical conditions. The cost in time and money for one of these trips is enormous, of course. It would be worth it if the right results were obtained. This is not always the case, because of the peculiarity of climate affecting photography. My idea is to send a "still" man alone or with a member of the technical staff to spend an unlimited amount of time in the country or locality to be reproduced. Weeks or months, if necessary, should be spent in gathering photographic data from which a reproduction could be made at home. He should live among the people of that country, absorbing their modes of life and customs and registering them on his camera-plates. He should take innumerable shots of the characteristic topography of that country. His completed efforts should be an exhaustive collection covering every phase of a country and the people who inhabit it.

Already, there is a remote portent of this eventual condition in the tendency of film technical experts to build as many exterior sets as possible inside the covered stages. Film-settings require certain lighting-qualities, and these lighting-effects can be regulated precisely under the studio-lamps. In motion-pictures, the sun has been supplanted as the supreme illuminator.

It will come to pass, in time, that the portrait-photography too, will be placed in the care of the competent "still" man. The artistic posing of the stars for magazine-uses, gift-photographs and fan-distribution will be given over to the "still" man, who will be a man of highest skill. At present, the star goes to the studio of an art-photographer who studies her an hour or two and then photographs her in a dozen or more poses at a sitting. The man to do this should be the "still" man, who spends his whole time, day after day, studying her, photographing her; who is familiar with her every gesture, every characteristic mannerism and shade of emotion; who knows her photographic value through snapping her a score of times every day.

Practical Observations of a Photo-Finisher

E. N. MUSGRAVE

EVERY photo-finisher has his own way of handling the development, drying, cutting and sorting of films. And it is very probable—inasmuch as we find human nature very much the same everywhere—that he considers his own methods far superior to any other. However, it has been my experience to work for and with men who insisted upon substituting prejudice for any change toward efficiency. Nowadays, there are few photo-finishers, if they have any appreciable volume of business, who do not use developing, fixing and washing-tanks. By tanks, I mean the stone or enameled tanks that are of sufficient depth to allow the films to hang down freely from the top, and thus become completely immersed in the solution.

Slipshod methods are productive of unsatisfactory results; and it is to be deplored that there are still so many men who consider speed a greater necessity than quality. But let us consider the methods of the man who wishes to turn out films that are correctly handled. Some very accurate system of checking, for identification-purposes, is arranged, so that the film is certain to be placed with the original order after development. The developer is tested for temperature with a reliable thermometer. If an extreme degree is noted, some measure is taken to raise or reduce it accordingly; this is generally done without the use of hot water or ice added directly to the solution, unless absolutely necessary. A copper-tube which contains hot or ice-water is immersed in it, for instance, When the films are stripped and attached to the hangers they are placed, one to three at a time, in the developer, the photo-finisher taking care to separate them immediately, and to move them up and down two or three times to be sure that they are not in contact with anything and, also, to remove any air-bubbles that

MT. WASHINGTON AND SACO RIVER, NORTH CONWAY, N. H. J. D. HUNTING

may have formed. During development the worker looks at them to see how they are "coming", and also to prevent them from developing in contact with each other in case any might have stuck together regardless of the precautions taken. When they are developed, he takes out as many hangers at a time as it is convenient to handle—unless the developer-temperature is high, when they should be removed singly to prevent scratching—places them in the rinsing-tank and separates them to make sure that water touches both surfaces of each film. A short rinse is, of course, sufficient, and the hangers are placed in the same manner, in the hypo. When the films have cleared they are left in the hypo, approximately one-third to one-half again as long as was necessary for them to clear. They are then placed in the wash-tank and separated far enough so that plenty of water may circulate between and around each one. If the films are touching or if they have been placed on the hangers back to back, some very disagreeable streaks will result unless much care is taken to separate them several times with the hands during the period of washing.

One great evil arises at this point, and it is true of many photo-finishers. Generally, a finisher allows his films to wash by the clock—fifteen to twenty minutes is the usual time. Twenty minutes is sufficient—that is if the water pressure is good, enough to cause a good, steady stream to flow. But in so many cases, a one-half inch pipe is the total and only feed for the whole laboratory and whenever more than one faucet is running, an unsatisfactory pressure is had at each outlet. We find, then, that when the films are to be washed, there is often little hope of obtaining sufficient water to wash them in less than thirty minutes. And, of course, when the temperature of the wash-water is above seventy-five degrees F., any prolonged washing is not to be desired. The only remedy for such conditions is either to turn off all the other faucets or to hire a plumber and have a one-inch or larger pipe put in.

As to drying, there is little that may be said with which most photo-finishers have not become acquainted in one way or another. However, the room for drying-purposes is important and should be well arranged. It should be as free as possible of dust and dirt. In other words, it *must* be clean. Although methods differ with regard to forced drying, whatever method may be used, it should operate on the principle of dry-air circulation. The method used by some finishers of placing a stove or gas-burner in a room with the films and then sealing it, is a mistake. However, they generally realise this in a short time. Air-circulation should be free. If films are left to dry clipped to hangers, they should not be so close together that there is danger of contact when the celluloid begins to curl just after drying has begun. And, within limits, no matter how high a degree of heat is forced onto the films, if the circulation is made to move at a rate proportional to the degree of heat, little danger may be expected. But, if the heat is thrown into the drying-room and there is insufficient air-expulsion, a number of things may happen—first, the softening and running of the emulsions. If this does not happen, we may expect curled, twisted films, that cause the printer no end of trouble, dissatisfaction of the customer and loss of business for the photo-finisher. Forced drying, in any event, is impracticable when the films have not been hardened properly in the fixing-process. Probably the best drying-method is to throw open all the doors and ventilators in the drying-room and allow the films to dry without any other aid. If they may be left overnight or several hours for this purpose, it is the most feasible and most satisfactory method.

One very important point where false economy is often practised is the using of worn-out solutions. When a tank of developer is muddy, ill-smelling and slow-working, throw it away! Films should never be forced through a developer that leaves them streaked, stained and of mushy appearance. Likewise, no good can come from a worn-out hypo-solution, as invariably all the salts will not be dissolved, even though the films have cleared. Occasionally, insufficient rinsing will cause a precipitation of alum on account of premature neutralisation of the acid—in solutions where acid-hardener is used—before the strength of the hypo is gone. Whether this is a fact or whether the hypo refuses to dissolve any more silver-salts, it should be discarded. The risk of obtaining softened emulsions, due to lack of hardener, is by no means worth the cost of a fresh solution. In trying to save a few pennies you risk the loss of many dollars.

If the solutions are correct in strength and temperature, if the developing is timed properly, if the fixing is sufficient, if the washing is complete, and if the drying is naturally and properly done, what excellent results we do have! The negatives are a pleasure to examine. Such photo-finishing leaves us all with "a good taste in our mouths" at the end of the day. The printer takes more pride in making a print from a negative of smooth, flat texture, and of pleasing intermediate contrasts. The proprietor looks at the excellent results of the day's work and is pleased with himself and his employees, and he deserves to be, for the confidence and good-will of his customers will pay him well financially.

For Love of the Game

W. L. HARTSHORN

THIS article is not technical nor will it add much to the photographic information of its readers; but there is never a moment when it is not timely, nor a place where it does not apply. It's just a little heart-to-heart talk, of the "booster" type. We are all such good friends that we can open our hearts to each other in confidence—we thousands who try to express ourselves through the medium of the camera. Only by achievement is one admitted to membership among us; and the craftsman who labors only for commercial success gives up the greater profit that enriches him in the love of his work. Therefore, you readily see that this cannot be technical, so let's get on with the subject.

Do things ever go wrong with you? Do you ever feel that you might have made a greater success in some other profession? Or if your purse is full and the dollar-pile not an issue, do you ever long for a job which you could love so well that the long hours of work would be a pleasure? Has this ever happened to you? If I know the sort of mankind whose work is a part of his very soul, I know he'll answer, "Yes. At times, I've surely felt this." Of course you have. And why not? It's the commonest failing in a work-a-day life, and it means something for our good. You may not have analysed it, but the underlying cause was the fact that you had "gone stale." How could you help asking yourself questions? Doctors tell us that when we are in this condition, it is our livers that are out of "kilter", but they're not. It's just a plain case of "going stale", and there are just as many causes for it as there are people to have it.

Anyone doing any kind of work anywhere is at times oppressed by it. Perhaps it becomes monotonous, or perhaps the work itself is not satisfying, not broad gauge enough. There is not a doubt in the world that even the Publisher of PHOTO-ERA MAGAZINE has occasionally felt that he would have been a little happier if he had been born Jackie Coogan, or had put his thousands into the well with the oil in it. Lately, a man, in training to be a king, preferred corned beef and cabbage on a Canadian cattle-ranch to the steady court-diet. That would seem to make variety, once the spice of life, one of the very components of existence. So we hunt for any road that leads away from what we're doing, just long enough to rest up; that's all we really need. A change, doing something different, recuperating our enthusiasm, feeding the hunger with all that of which we have been starved, these things are good as any medicine.

Many thousands of us around the camera-fireside have such responsibilities that we cannot afford the expense of acquiring the cure by seeking new names in new places. We have to plod along in the daily grind; if we must eat, we must earn. No outside change for us. If we seek a cure, it must be within ourselves, some change of the inner man.

This period of staleness, of depression, is one of the most dangerous to the success of our business. Lack of enthusiasm begets neglect. Our work suffers and we ourselves become mediocre. This is the very moment when the other fellow is putting in his best "licks"; this is the time when he "slips something over on us". We're asleep to opportunity and he knows it, and very properly makes the most of it. It sometimes takes a jolt to bring us back into our production stride, artistically and economically. It's our own fault if we quit under the jolt, and as a more humane cure is preferable, here it is.

We must get a lens-eye view of ourselves. Before we can do that, we must clean up. So we'll start by washing all the windows and other visible glass. We'll clean the stairs and polish the brass. We'll scrub and scour till the shop-worn appearance of our studio is too apparent; then we'll apply a little paint here and a little varnish there, to bring back the glory of youth or preserve the antique. It works both ways equally well and won't be expensive; perhaps we'll even do it ourselves. Then, out in the rear, we find that the old back room has grown dingy and dreary; but what a world of sunshine a little white paint can put into it. This done, we may have effected a cure by the changed appearance of our surroundings or the change in our work. Even this little bit may have done it. If it hasn't, let's go on.

We can always clean house to advantage. Little things so quickly pile up into messy heaps, in ourselves and the rooms where we live. What a curiosity shop accumulates as we gather in our treasures and never pass any of them out. Elbert Hubbard once remarked that one horseshoe was good luck, but a wagon-load of horseshoes was just junk. So, no doubt, we've been collecting too many horseshoes without realising it. Let's sell them for old iron or, failing that, give them to the nearest dump. We've been carrying too heavy a load to go after good luck.

Next we'll clean out that old desk. Get rid of

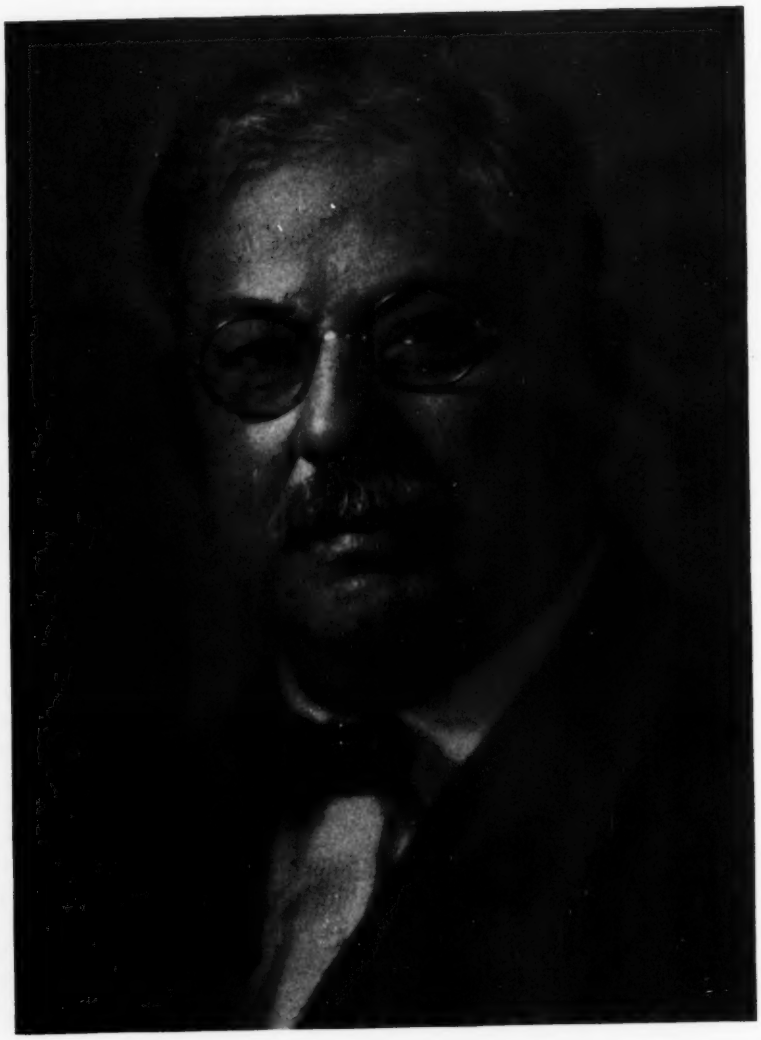
the mass of near-information and make way for improvement. Write down the list of friends we want to call on and haven't; make it a point to devote at least two evenings a week, shaking hands and smiling, among those who are cheered by our warmth and warmed by our cheer. We must invest ourselves a little. Donate our personality for the good of the cause, and we shall be amazed at the widening of the horizon of our daily life. The size of our community is not important; but the size of our thoughts is. The activity of our city is dependent upon the activity of other men like us and it is not important in what general direction the trend of city-life is going, but how active we ourselves are in promoting its prosperity by improving our own welfare.

We're just about ready now to get over the sickness. We have celebrated our reviving interest by attending a convention, or reading about it, and our minds are more active. We're once more feeling fit and ready to slay a lion, when suddenly we realise that we are only one small person in one small community where art is not highly paid. We're too small, too unknown, too unsung. Success in another profession might be easier; we might even love another man's job and not call it work at all. Our competitors in larger cities have the chances weekly that do not come to us in a year. Then, too, our equipment is inadequate. What shall we say to this?

Rot! In the Louvre at Paris is a Greek statue which probably dated back to 400 B.C. It was made by a man whose chisels and mallets were crude. He had never heard of compressed air. He did not have one thousandth part of the mechanical equipment that an ordinary gravestone concern employs in its shops to-day. But in his mentality, in his make-up, was the divine spark of genius. He did not think of the future nor what his own success might be; but he cut so well in his daily job, he carved so perfectly the thing that was given him to do, that he silently hurled a challenge down through two thousand three hundred years to every artist in every material in every country of the world to better the thing that the Venus de Milo stands for. But we have never done it. If he could do then what millions have been unable to improve upon in two thousand years—the world's best among them—we have no reason to feel blue that we may live in a small town, in a remote community, or that art goes unrewarded. The everlasting "punch" rivals the divine spark. This may sound queer, but think it over.

Do things ever go wrong with you? Do you ever feel that you might have made a greater success in some other profession? Do you ever long for a job you could love so well that the long hours of work would be a pleasure? Has this ever happened to you, my camera-brother? I hope so. It means that you had "gone stale", but you cleaned house, and are ready to carve your destiny in successful lines and curves of your own profession. Perhaps there's a world picture in the dooryard. Let's go look.

BEDTIME LUNCHEON — HELMUT KROENING



PORTRAIT
W. H. TOWLES

EDITORIAL

Injudicious Publicity Methods

IN the conduct of his business, the alert professional photographer is generally concerned about the status of his patronage, for on the extent of his orders for sittings depends his financial success. Unlike the physician or the artist, he may resort to advertising, vicarious solicitation and other methods to obtain custom. Of course, the superior quality of his work and its personal appeal contribute in a large measure to his success; and there are photographers who consider this the basis of their reputation, sufficient to yield them an adequate income. That an engaging personality and an exemplary business-policy are also essential to prosperity, is self-evident. Strange as it may seem, however, there are photographers who yield to the temptation to adopt unethical methods in procuring custom. Their aim seems to be to get results quickly and abundantly, regardless of the character of the means employed, and quite unmindful of the impression it may make on their reputable fellow-craftsmen and on a discriminating public.

Abel's Weekly has given considerable space in its pages to the subject of professional advertising, which, indeed, is a regular feature of this estimable photographic journal. Besides excellent suggestions of its own, it has published numerous examples of pertinent, plausible advertisements used by portrait and industrial photographers in various parts of the country. One of these—printed without editorial comment—has the merit of ingenuity, but is of doubtful propriety. The audacious advertiser simply attaches to the door-handle or steering-wheel of a motor-car, parked in a seemingly permissible spot, a tag similar to the one used by the traffic-officer of the beat in summoning the owner to court for a violation of the parking-rules. On reading the supposed summons, the car-owner or driver is agreeably surprised to discover that it is only a clever advertising-ruse—"he is summoned to appear within 30 days and show cause why he has neglected to use the parking-space at —— 's studio and make an appointment for a sitting." The user of this scheme, a Canadian photographer, states that it has yielded him more results than any other medium he has ever used. In presenting it as "a novel advertising-stunt", however, he does not appear to know that it was used—if only briefly—in Boston over a year ago, but for reasons, which after a moment's reflection must be obvious, was speedily banned by the police-authorities. Moreover, the Boston motorists, whose cars were tagged in this manner, stated that the feeling of relief at the discovery that the matter was not serious, at all, but only an impertinent advertising-trick, quickly changed to one of resentment. Even if the tag-method were permitted to be used, its advertising-value may be questioned. Selling coupons, when the quality of the photographs eventually delivered to the customer is inferior to what was shown and promised by the agent; offering a certain style of portraits at conflicting prices; free sittings, and other plausible inducements to lure possible customers to the studio, are methods not compatible with an honorable profession.

In pleasing contrast to the tag-method, just described, is one of the mediums adopted by W. P. Bruning, of Cleveland. This home-portraitist, before Christmas, issued to his prospective customers a card bearing two excellent portraits, side by side, of a handsome baby-boy, One represents the youngster as crying—manifestly not a pleasing expression. In the other. adjoining picture, he is seen smiling contentedly and, assuredly, appearing at his best. In a few telling words, the artist draws a comparison between the two portraits, and invites the recipients of the card to have photographs made of their babies, for Christmas.

Fortunately, the desirable and, at the same time, effective means to increase one's business outnumber those that are meretricious, though profitable. The greater the number of practitioners that are high-minded, well-bred and considerate, the greater the honor and credit that will accrue to photography as a respected and lucrative profession.

To be conscientious in the performance of one's duty is a virtue nowadays. The clerk in a photo-supply store; the portrait photographer; the photo-finisher—each should serve the customer as if he or she were a near and respected relative. Nothing less will do.

ADVANCED COMPETITION

Closing the last day of every month
Address all prints to PHOTO-ERA MAGAZINE, Advanced Competition
Wolfeboro, New Hampshire, U.S.A.

Prizes

First Prize: Value $10.00.
Second Prize: Value $5.00.
Third Prize: Value $3.00.

Honorable Mention: Those whose work is deemed worthy of reproduction in later issues will be given Honorable Mention. This includes a certificate suitable for framing and a coupon which will entitle the holder to a credit of Fifty Cents towards a subscription to PHOTO-ERA MAGAZINE, or towards the purchase of photographic books listed with the coupon.

Prizes may be chosen by the winners, and will be awarded in photographic materials sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books. If preferred, the winner of a first prize may have a solid silver cup, of artistic design, suitably engraved.

Prints may be regarded as ineligible for a competition if any of the following rules are not fully complied with by the contestant.

Rules

1. This competition is free and open to photographers of ability and in good standing—amateur or professional.

2. Not more than two subjects may be entered, but they must represent, throughout, the personal, unaided work of competitors. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered into competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.

3. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations and detail. All prints should be mounted on stiff boards. A narrow margin is permissible.

4. Each print must bear the maker's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately*, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer, and printing-process. Enclose return-postage in this letter. Data-blanks sent at request.

5. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he shall have received official recognition.

6. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces or fraction is sent with data. Criticism at request.

7. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right-angles to each other. Large packages may be sent by express, prepaid.

8. Competitors who have won three first prizes within a twelve-month become ineligible to compete for prizes in this competition for two years thereafter.

Awards—Advanced Competition
Domestic Pets
Closed November 30, 1923

First Prize: Franklin I. Jordan.
Second Prize: Walter Rutherford.
Third Prize: Arthur W. Grumbine.

Honorable Mention: Cornelia Clarke; J. H. Field; A. Beng Guat; J. Kirkland Hodges; A. R. Hutten; Dr. K. Koike; James S. Loomis; Harold B. Neal; Robert C. Paulus; Gertrude Shockey; Elsa B. Versfelt; Otho Webb.

Subjects for Competition—1924

"Pictures by Artificial Light." Closes January 31.
"Miscellaneous." Closes February 29.
"Child-Studies." Closes March 31.
"Street-Scenes." Closes April 30.
"Bridges." Closes May 31.
"Marines." Closes June 30.
"Landscapes with Clouds." Closes July 31.
"Mountains and Hills." Closes August 31.
"Summer-Sports." Closes September 30.
"Architectural Subjects." Closes October 31.
"Domestic Pets." Closes November 30.
"Indoor-Genres." Closes December 31.

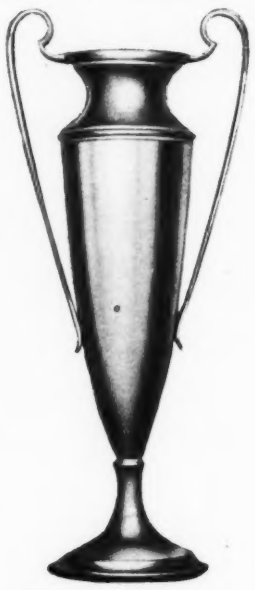
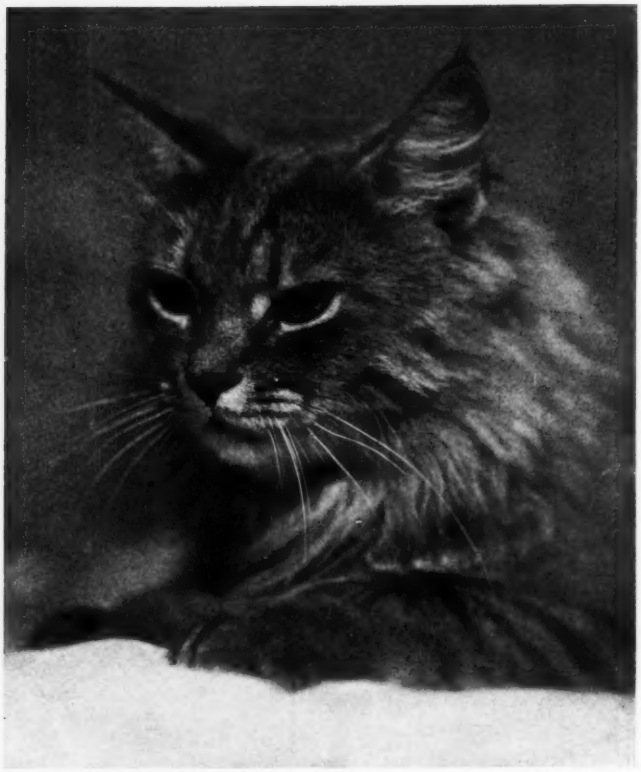


Photo-Era Prize-Cup

WOLF
FRANKLIN I. JORDAN
FIRST PRIZE—DOMESTIC PETS



BONNIE — WALTER RUTHERFORD

SECOND PRIZE—DOMESTIC PETS

Advanced Workers' Competition

THE excellent portrayal of "Wolf"—on preceding page—the placement of the animal and the technical skill are points that merit high commendation. True, the critical observer may dissent from the artist's decision to have the throat and chest of the dog so brilliantly lighted; but Mr. Jordan would explain that this long mass of highlight is due largely to the very light color of these parts of the animal's coat. A subdued lighting undoubtedly would have produced less contrast throughout, but with it would have gone, in a large degree, the present snap and animation of the picture. Trimming at the top would also help.

Data: September, 4 P.M.; bright sun; Graflex camera; 6-inch Dynar lens; at F/6; 1/62 second; Eastman film; pyro; tank-development; enlargement on Wellington Carbon Bromide.

My experience with "Domestic Pets" competitions, during the past seventeen years, has shown that none is possible without its quota of cat-pictures. Pussy is the domestic pet *par excellence*, though "Buster" runs her a close second. The former belongs manifestly indoors—*i.e.*, most of the time—whereas the latter's place seems to be outside and near the house, with numerous, justifiable exceptions. Like dogs, some cats are virtually human in intelligence, affection and loyalty. A handsome cat like "Bonnie" is an object of admiration and deserves, as it has received, his master's highest artistic ability in portrayal. Mr. Rutherford demonstrated his rare skill in this domain of photographic activity by a portrait of an Indian guide which received the highest award in the February, 1923, competition.

Data: March, 1923; diffused bright light; 8¼-inch B. & L.—Zeiss Tessar; at F/8; 1/25 second; Eastman Portrait Film; enlarged on Argo Contrast Rough.

Although the competition did not suffer for the lack of variety, there were pictures of birds, fishes, chickens, mice, horses, cows, turtles, even snakes. Comparatively few reached the level of Honorable Mention, which class was composed mostly of pictures of dogs and cats. This is the reason that pictures of the former predominated in that class. Hence, "Rags" decorates the opposite page. In admiring the superb portrait-quality of Mr. Grumbine's picture, the observer cannot but regret that so queer a pet name, as "Rags", is applied to so noble and distinguished looking a creature. One of my friends owns a magnificent Newfoundland dog, similar in appearance to "Rags"

"RAGS" ARTHUR W. GRUMBINE
THIRD PRIZE—DOMESTIC PETS

who responds to the call of "Rex!"; but our Pennsylvania competitor probably preferred a name a bit unusual. Perhaps, the animal, in Mr. Grumbine's case, was associated with an incident that justifies his seemingly incongruous appellation.

Data: Picture made in Pennsylvania; June, 1923; bright sunshine; 4 x 5 Rev. Back Auto Graflex; 8¼-inch Eastman Anastigmat F/4.5; used at full opening; 1/35 second in shade of house; Eastman Cut Film, Super-Speed; tank-dev.; contact print on Azo F, No. 3; M. Q. developer.

Honorable Mention

THE group of selected Honorable Mentions, which appears on the succeeding page, is filled with interest. The picture which might have been in the prize-winning class, except for the fact that it is confined to three pictures, is No. 9, "Discussing a Scandal". As a composition, it is clever, original and plausible. It is also exceedingly well done technically. Data: Made on a day of faint sunlight; 3¼ x 4¼ Rev. Back Auto Graflex; 7½-inch B. & L.—Zeiss Ic Tessar; at F/4.5; 1/75 second; Graflex Roll Film; print on P.M.C. Bromide; Amidol.

No. 4, also suggestive in a story-telling way, gives variety to the group. A difficult subject, it has been managed with exceptional skill, the white coats of the couple being rendered with careful attention to their true color-value. The patience exercised by the artist, in carrying out the idea of courtship, will be appreciated by those who have been engaged in arranging similar groups. Data: Made at Woodhaven, L. I.; July 11, A.M.; good light; 6½ x 8½ Century Camera; 9½-inch Dagor; at F/6.8; 1/20 second; Standard Polychrome plate; pyro; enl. on P. M. C. No. 3, Contrasty.

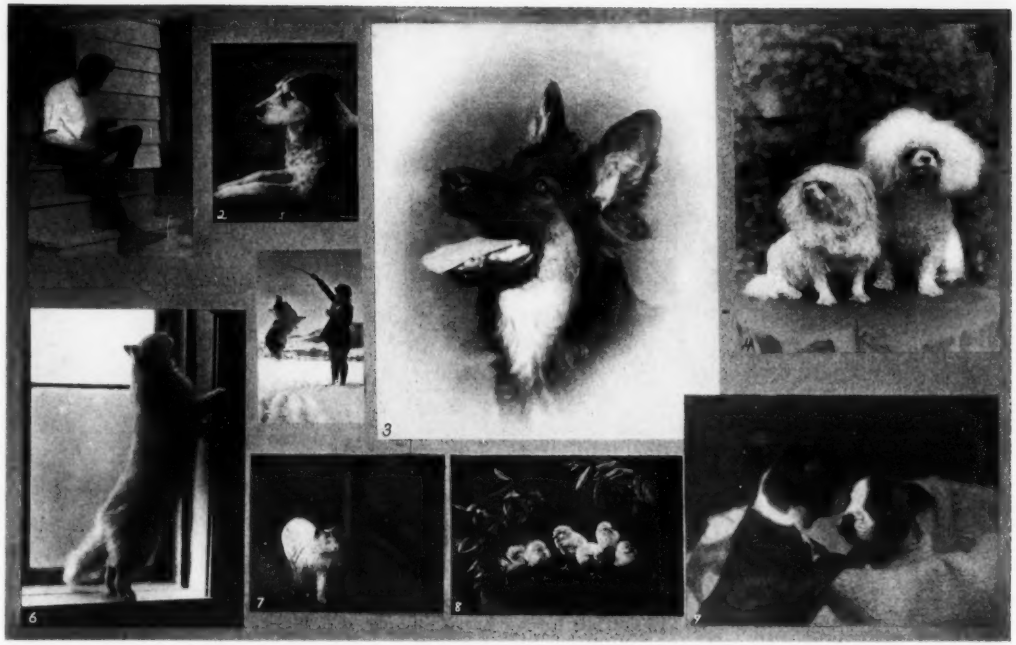
No. 3, although the natural attitude of a dog looking up, happens to suggest an obvious starlike arrangement in that the ears, the muzzle, the lower jaw with the protruding tongue, the white-coated throat and the back of the neck radiate from a common center in six different directions. It is certainly unique in the field of animal-portraiture. The author, Harold B. Neal, is to be complimented. Made at Jamaica Plain, Mass.; 10.30 A.M.; bright sunlight; 4 x 5 Reflex camera; 6-inch Wollensak Velostigmat; at stop F/4.5 or F/6.5; 1/150 second; Hammer Double-Coated Ortho; pyro; enlarged part of negative on Eastman's Master Paper.

No. 6 shows puss—"Snickle-Fritz"—in the fullness of his beautiful coat of fur. Mr. Field, a lover of beauty in its best sense, has never yet failed to contribute to these competitions a print filled with pictorial attractiveness. His present effort justifies this statement. Made at Fayetteville, Ark., on a rather dull day; 8 x 10 portrait-camera; Heliar lens; at full opening; about 1 second; Eastman Portrait Film; pyro-soda; tank-dev.; print, Eastman Carbon Black D.

The author of the little family-group, "Six Little Sisters", No. 8, simply could not resist the temptation to add to her portfolio a print of a theme familiar and trite, yet not without a degree of fascination. As I recall the original print, Mrs. Clarke demonstrates her ample technical skill. Made at Grinnell, Iowa, May, 4 P.M., in shadow cast by house; bright sunlight; 6½ x 8½ Century Camera; 12½-inch Dallmeyer 3 D; at F/16; quick bulb-exposure; Seed 26x plate; pyro; print, Azo No. 2, Glossy.

The merits of the remaining four subjects are not to be assumed, but are positive despite their greatly reduced size. The excellence of composition is apparent, even if detail is slightly obscured.

WILFRED A. FRENCH.



SELECTED HONORABLE MENTION PICTURES—DOMESTIC PETS

1 *My Domestic Pets*
Elsa B. Versfelt

2 *An Old Faithful*
Otho Webb

3 *Bo*
Harold B. Neal

4 *"Speak for yourself, John!"*
A. R. Hutten

5 *Sport*
James S. Loomis

6 *Snickle-Fritz*
J. H. Field

7 *Nobody's Pet*
Dr. K. Koike

8 *Six Little Sisters*
Cornelia Clarke

9 *Discussing a Scandal*
Robert C. Paulus

SUBJECT FOR NEXT COMPETITION

ADVANCED WORKERS

Advanced Competition—Child-Studies
Closes March 31, 1924

THE appeal of a child cannot be denied. There are those who say that they do not care for children and who are gruff and almost unkind with them. Yet, it must be a flint-like heart, indeed, which can continue to resist the appeal of a child in laughter or fail to aid one in distress. To be sure, children are naughty, noisy, mischievous and, sometimes, really bad; but, after all, let us not forget how much they mean to us, to the community and to the nation.

In all nature, or in all art, what is more beautiful, sweet, pure and "altogether lovely" than a happy child? Alas, that any child should ever be otherwise. To be sure, there are times when the tears will fall; but let us hope that the cause may not be divorce, disease, hunger and the horrors of war. To the child, a broken doll is a source of real and poignant grief; but we older ones know that the child is in no physical or spiritual danger and that we may photograph the little tear-stained faces without compunction. Thus, from childish joys and sorrows, we may obtain subject-material which not only fills the requirements of this competition but may result in a picture of great value to relatives, friends and the photographic world. Of course, among the poor, the surroundings may not be so attractive; but who will say that poor children are not entitled to the camerist's attention? Therefore, in the making of child-studies for this competition, let the purpose be to portray child-life truthfully, the bitter with the sweet; and, perhaps, some picture may tell a story so convincingly that it will serve to right a wrong or to bring happiness where none existed.

Of first consideration is the true portrayal of the child. Artificiality, or a posing for effect, will rob the picture of the sweetness, simplicity and charm that should characterise childhood. Unfortunately, there are those who, by force of circumstances beyond their control, cannot help reflecting the poverty, unhappiness and even fear in which they live. It is a sad commentary on existing methods that any child should not be able to enjoy its birthright of health, laughter and play. However much we regret the situation, it is life; and its portrayal by the intelligent camerist may do much to help the children receive some measure of their heritage. Therefore, in looking for subjects, let the worker tell the truth, photographically, whether it be bitter or sweet. It will do us all good; and, in turn, we may become more eager to help the little ones laugh and play.

Obviously, the photographic outfit is important; but the camerist who owns a modest equipment need not feel that his neighbor with a reflecting-camera will outdistance him completely. The fact is, the worker himself is more likely to be the deciding factor in the success of the picture than the camera. However, other things being equal, a reflecting-camera is best suited to the requirements of child-study photography. The opportunity to view the subject right side up, and up to the moment of exposure, is a distinct advantage. Then, too, the focal-plane shutter enables the worker to take care of the matter of exposure more accurately, owing to the large number of speeds that may be obtained. In short, for those that can afford it, the reflecting-camera is the most satisfactory equipment. Of the many excellent models of vest-pocket and coat-pocket cameras, there are several that are well equipped for the work in hand. Unless the subject is in very rapid motion, these cameras will meet every requirement. Of course, the view-finder must be depended upon in cases where there is no groundglass. A direct view-finder is of great help. Those who own box-cameras need not feel that they are unable to compete for lack of proper equipment. Although it is of distinct advantage to use the best obtainable outfit, the intelligent use of a box-camera with a meniscus-lens may enable the worker to win a prize as quickly as the owner of a reflecting-camera. It may be said truthfully that any camera, used intelligently, will serve to make a good child-study; but the worker must stay well within the limitations of his outfit and not attempt to do that which is beyond the capacity of his camera.

Now, what do we mean by a child-study? Exactly what the word signifies—the study of the child. If we are to study the child, we shall have to admit that we cannot well avoid a consideration, pictorially, of the child from early morning to bedtime. There is the bath, dressing and undressing, breakfast, preparation for school, outdoor-games in summer and winter, indoor-amusements, trips into the country, picnics, and there may be laughter and tears, success and failure, delight and disappointment—all of which the skillful camerist should attempt to record with true artistic feeling and appreciation.

It should be remembered that composition is a very important factor in a good child-study. No matter how delightful a child's face may be, if an obtrusive background detracts from the center of interest or the position of the principal subject is poor, the result is virtually a failure from the artistic viewpoint. To be sure, such a picture may be highly prized by the maker and by those who know the subject. However, in sending pictures to these competitions, it should be remembered that a true picture has universal appeal. In it, personality and local interest are overshadowed entirely, with the result that it is a delight to the beholder whether he lives in the United States or in Europe. Although a child makes an appeal that few can resist, nevertheless the worker should not lean too heavily on this for the success of his picture. If to the interest and appeal of his subject he adds good composition and technique, he has increased his chances at the hands of our jury, or any jury. Sometimes a clever title helps to win favor in certain cases.

The intelligent worker, especially if he be blessed with children, knows the wealth of subject-material that he has at hand. However, for the benefit of those that must find it, let me offer a few suggestions which may lead to other and better ones. A city-playground or recreation-center offers much excellent subject-material in rather concentrated form. The camerist must pick and choose under difficult conditions. There will be hundreds of children when he needs only one or a small group. However, the task is an interesting one, to say the least. Obviously, the

FULL OF GLEE — W. P. BRUNING

EXAMPLE OF INTERPRETATION

aim should be to avoid making the subject appear self-conscious or "camera-shy". If the picture may be obtained without the subject being aware of it, so much the better. Of course, there are times when the hearty and happy co-operation of the subject is necessary to the success of the picture.

The home offers the best "hunting-ground" for child-studies. There is likely to be a naturalness about a home-made child-study that is lacking in pictures of children made in public or in the excitement of a Sunday-school picnic. A child must be natural and happy to yield a good picture. Alas, that any other kind of picture could be made!

Some workers have had very good success by using a flash-lamp or other artificial illuminant. However, in most cases the display of so much paraphernalia and the fear of the "bang" tend to frighten the little subjects and, in my opinion, it is best not to use it. A little care and thoughtful planning will do much to solve the problem.

In Walter P. Bruning's delightful child-study, "Full of Glee", we have an appeal that few can resist. The contagious laugh, the little fist, clenched with delight, the chubby hand and the dancing eyes, combine to make it a splendid example. The composition is good and also the spacing. The white dress is properly subdued and the lighting satisfactory. The flesh tones are true and the modeling throughout is of exceptional excellence. It is well worth careful study.

We anticipate a large number of entries for this competition for we know, from past experience, that it is one of our most popular subjects. What is more, the children themselves take a delight in it and eagerly await the issue in which their pictures may appear. This year our group of Honorable Mention pictures will be an added attraction to contributors and subjects alike. The more entries there are the more pleasure there is in it for us all and to the winner of the new Photo-Era Prize Cup.

A. H. Beardsley.

BEGINNERS' COMPETITION

Closing the last day of every month
Address all prints to PHOTO-ERA MAGAZINE, Beginners' Competition
Wolfeboro, New Hampshire, U.S.A.

Prizes

First Prize: Value $3.00.
Second Prize: Value $2.00.

Honorable Mention: Those whose work is deemed worthy of reproduction in later issues will be given Honorable Mention. This includes a certificate suitable for framing and a coupon which will entitle the holder to a credit of Fifty Cents towards a subscription to PHOTO-ERA MAGAZINE, or towards the purchase of photographic books listed with the coupon.

Subject for each contest is "Miscellaneous".

Prizes, chosen by the winner, will be awarded in photo-materials, sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books.

Prints may be regarded as ineligible for a competition if any of the following rules are disregarded.

Rules

1. This competition is open only to beginners of not more than *two* years' practical camera-activity, and whose work submitted here is without any practical help from friend or professional expert. A signed statement to this effect should accompany the data.

2. Workers are eligible so long as they have not won a first prize in this competition. Winners of the first prize automatically drop out permanently, but may enter prints in the Advanced Class at any time.

3. Prints eligible are contact-prints and enlargements up to and including 8 x 10 inches.

4. Prints representing no more than *two* different subjects, for any one competition, and printed in any medium except blue-print, may be entered. They should be simply and tastefully mounted. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered in competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.

5. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations and detail.

6. Each print entered must bear the maker's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately*, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in this letter. Data-blanks sent at request. Criticism at request.

7. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he has received official recognition.

8. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces or fraction is sent with data.

9. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right-angles to each other.

Awards—Beginners' Competition
Closed November 30, 1923

First Prize: Mrs. A. W. Grumbine.
Second Prize: Lucille Meyer.
Honorable Mention: A. Vincent Matifes; Robert M. Varnum.

What's Been Done With the New Camera?

PERHAPS you are among those who were fortunate enough to receive a new camera for Christmas. What have you done with it since December 25, 1923? Have you made any pictures? Did you develop the roll of film or plates? Have you made any prints or enlargements from the negatives? As an old school-teacher of mine used to say, "If not, why not?" Some readers might suggest politely that it was not exactly my business what they did with their Christmas cameras. Of course; but my interest is not meddlesome. My questions are asked because I wish to encourage every beginner to make a success of photography by *using* instead of *storing* his camera for the rest of the winter.

During the Christmas holidays I visited a number of homes in and near Boston. In a few of them, a new camera had made its appearance, much to the delight of the recipient. However, after the first expression of thanks, the favored one appeared to be saying to himself, "Mighty good of Uncle John to give me this camera; but what am I going to do with it until next summer?" Why should a man who never had a camera before throw up his hands, figuratively speaking, and assume that there could be no picture-making for him in winter? How long is it going to take to convince beginners and even advanced workers that photography is a year-around pleasure? To be sure, they know that pictures are made in winter, but for some reason they are positive that *they* could not make them. All of this brings me to ask again what has been done with the new camera?

Let me assume that the recipient of the Christmas camera is not fettered by the idea that photography in winter is impossible. Rather, let it be assumed that he is ready and eager to go out to make pictures. If he is to enjoy success with the new camera next summer, it is important that he master its use, and the sooner the better for him. Much of the unsatisfactory vacation-snapshooting is due to the untrained beginner who has kept a camera in storage all winter without ever looking at it. There is nothing more disheartening and, sometimes, bitterly disappointing than to have film after film or plate after plate a blank. Pictures never to be duplicated are lost, and the reason, in most cases, is lack of preparation on the part of the owner of the camera. Getting into immediate action with the Christmas camera is a solution to most of the problem.

One of the best friends that the beginner in photography can have is the instruction-book which accompanies his camera. Let him read it from cover to cover and, if possible, memorize important parts of it.

OCTOBER DAYS — MRS. A. W. GRUMBINE

FIRST PRIZE—BEGINNERS' COMPETITION

Many books for beginners would never have been written, had the little instruction-book been read and its advice followed. Hence, the owner of a new camera owes it to himself and to his future in photography to read the instruction-book before he does a thing. Then, let him take up the camera, examine it carefully, inside and outside, and make sure that he understands its manipulation before he fills it with a roll of film or a plateholder. Then, he is ready to go out to make his pictures. He should have good luck and feel encouraged to keep on. If the results are discouraging, let him read the instruction-book again, and, by so doing, he may find the cause of the difficulty. It is far better for him to go out and do his best with the new camera than to pack it away until summer and expect to make good pictures with it at a moment's notice. If he can go out and make reasonably good pictures at this season of the year, he is all the more sure of results next summer when every picture may mean more to him and his friends.

Therefore, with the new Christmas camera safely in hand, let the beginner take the time to master it now. He should find out the diaphragm-values of the lens, the different shutter-speeds and the all-important rules of exposure. Then, too, he should get busy with his own photo-finishing, if for no other reason than to study at first hand the matter of developing and printing. Enlarging, with modern equipment, is comparatively simple and not beyond the limited photographic knowledge of the beginner. The next two or three months should enable the new owner of a camera to make rapid progress. Of course, if he "listens-in" every evening on his radio, to the exclusion of all else, he will not gain ground photographically. If he wishes to make good pictures with his Christmas camera, he will have to do his share to make it possible. My plea is that he take the necessary time to master his camera. Then, in reply to the question, "What's been done with the new camera?", he can answer promptly, "I have made good pictures with it."

A. H. Beardsley.

Beginners' Competition

"October Days", on this page, is a trite, threadbare camera-subject. There is no doubt about it. However, it was the best in this competition. In addition, it has the merit of being a departure from the usual quiet, reposeful interpretation of a row of corn-shocks, in that the exposure was made during a strong wind. It is to be regretted, though, that the photographer did not manage her perspective more successfully, for there is an abrupt decrease of definition beyond the initial shock, in the foreground. The use of a smaller stop, F/6.3 or F/8, would have produced a more rational diminution of sharpness and, at the same time, a good perspective together with an excellent representation of receding planes. Here, however, the worker should, what is called, divide the focus, *i.e.*, select the proper spot in the landscape or field of view to receive the clearest definition. If the camera is provided with no groundglass, the worker must rely on his focusing-scale and set the pointer at the distance determined upon. That this procedure requires nicety of judgment, seems obvious.

Data: Made in Pennsylvania, November, 1923; cloudy-bright; 4 x 5 Rev. Back Auto Graflex; 8½-inch Eastman Anastigmat F/4.5; used at full opening; 1/50 second; Eastman Super Speed Cut Film; M. Q. tank-development; contact-print, Azo F, No. 3.

The girl playing with kitten—see next page—has the merit of novelty. Unfortunately, the lack of experience on the part of the camerist is very evident. A better

SECOND PRIZE
BEGINNERS' COMPETITION

GETTING ADMIRED LUCILLE MEYER

background should have been chosen. The object of admiration, if held a little nearer the camera, would have permitted the eyes of the young girl (the eye towards the observer) to be seen. The area of blank sky could be reduced by trimming the print. The kitten enclosed by the girl's hands is made to appear somewhat freakish, whereas the attitude of the young admirer is not a very advantageous one. Happily, however, the costume of the fair wearer is of a color that will blend well with the landscape, for only too often garments of too light colors are worn by models used for outdoor compositions. So, you see, all is not lost, Miss Meyer!

Data: Picture made in the state of Washington; July; cloudless sky; Seneca camera (postcard-size); R. R. lens; at stop F/16; 1/25 second; Eastman Film; print by a photo-finisher.

WILFRED A. FRENCH.

The Right and Wrong Side of the Paper

SOMETIME in his career, sooner or later, every photographer makes the mistake of trying to print a negative on the wrong side of the paper, wasting his time as well as his paper and chemicals. This mistake is very easily made, especially with an unfamiliar printing-paper, and there is no universally applicable precaution against making it. A paper like the new Velox, or sensitised postcards, having the printing on the back, offer no difficulty to any one. The most difficult papers to distinguish are those with a mat surface, as with a glossy surface there is hardly any doubt as to which side is sensitised.

One of the characteristics which may help us to distinguish the back from the front is a tendency to curl. On opening a packet of paper with the sensitive surface made with gelatin—notably bromide and gaslight papers—there is usually a tendency for the paper to curl with the sensitive side inward. As a rule, the photographer recognizes the front instantly, and hardly gives the matter any thought at all, almost instinctively handling the sheets correctly.

A good test to ascertain the sensitive side of the paper is to nip one corner of a sheet between the teeth, and the sensitive side will most always stick to the teeth. Or the coated side is usually recognisable by its more finished appearance when held horizontally almost in a line with the darkroom-lamp and the eyes.

Most makers of photographic papers have a fixed order in which they place their paper in a package, so that if we always use one make of paper, we shall have but little doubt as to which is the sensitive surface.

If one wants to go to the trouble of taking a package of paper and marking every sheet on the back with a pencil-mark, he will be sure, while working, that he is always using the right side of the paper. Open the package of paper in a suitable light—safe, of course—and after carefully examining each sheet to make sure of the emulsion-side, mark a cross or some mark on the back, using the side of the point, rather than the point, to avoid anything like a line that would show through. The sheets after being marked may be put into the package again, or into another box for immediate use, as the occasion may demand.

Naturally enough, after the paper has been exposed and placed in the developer there is no doubt as to which may be the sensitive surface, as the gelatin has a slimy feeling when in the developer, quite different from the "paper" feeling of the back of the print.

THE CRUCIBLE

A MONTHLY DIGEST OF PHOTO-TECHNICAL FACTS

Edited by A. H. BEARDSLEY

Toning Printing-Out Prints by Bleaching and Redeveloping

THIS method of toning is almost a complete substitute for platinum-toning. According to the kind of bleacher or developer used a wide variation in the tone of the print can be obtained and it can be applied to almost any kind of printing-out paper. From a chemical point of view the structure of the image is so simple that there can be no doubt as to its durability. The mode of working is as follows: Wash the print thoroughly both before and after fixing; then bleach in one of the following baths until the picture has almost disappeared; wash well and redevelop in any desired developer in full day or with artificial light. According to the composition of the bleaching-bath, the developer and the emulsion on the paper, a brown, reddish brown or black is obtained. After full development the action is stopped by immersion in a 1 to 2 per cent. solution of sodium-sulphite or potassium-metabisulphite for 3 minutes; then wash again.

The bleaching-bath is composed as follows: water, 16 ounces, copper-sulphate 150 grains, common salt 300 grains; instead of salt, the same quantity of potassium-bromide may be used, which gives a colder tone. If bleached with potassium bromide 180 grains, potassium ferricyanide ½ ounce in 16 ounces of water, the tone will be brown to brownish red. Mercury bichloride 150 grains, table-salt 150 grains, give warm, sepia tones with a yellow tinge. The prints should not be overexposed. *Camera*, Lucerne, Switzerland.

The Development of Small Film-Packs

MANY users of very small film-packs prefer tray development to a tank; but probably not a few have been troubled, as I have been, by the rather fiddling character of the developing, fixing, and drying operations when several dozen 4½ x 6 cm. films are to be dealt with at a time. The procedure I describe has, for me, made the work easy and enjoyable.

All the films in a pack are taken out and the black paper torn off. Each film is then separately immersed in a solution of pinacryptol green in a 3¼ x 5½ tray. When all are immersed, they are left until the last has been there for a minute. After dye has been poured back into its bottle, through a funnel with a little cotton in it to filter the liquid, it may be kept for further use. Four ounces of one of the concentrated non-staining developers, of a strength of 25 drops to the ounce, is poured on the films, when the yellow light used for developing bromide prints can be switched on for the remaining operations.

It is important to keep the films moving rapidly over each other during the early stages, to prevent uneven development; and if the films are fully exposed, as they should be, the strength of the developer should not be more than that just mentioned, or the action will be too quick. At 65° F. development should be complete in from six to seven minutes, when they are thoroughly rinsed and fixed.

The most troublesome operation of all is swabbing the films with cotton after washing before hanging up to dry. It can be omitted if the films are given a couple of minutes in a 3 per cent. alum bath to each ounce of which ten drops of hydrochloric acid have been added. The lime deposit will be removed, and, if the films are given a further five minutes in running water, no more deposit will be collected.

A pin with a black glass-head, obtainable from any dry-goods store, is put through the corner of each film, which is hung up to dry by sticking the pin in the edge of a shelf. When the whole dozen have been hung up, the first will be ready to be drained by touching the lowest corner with a tuft of cotton, and each is so treated in its turn. The films will be found, when treated in this way, to dry clear and brilliant and be in a better condition than if they had been laboriously cleaned on both sides, as is usual.

A. H. HALL, in *The Amateur Photographer*.

Photographic Films without Silver

UNDER this heading Dr. Paul Knoche treats, in *Kinotechnik*, the demand for a cheaper substitute for silver in photographic emulsions, of which there are in ordinary photography already a number of practical substitutes. If it were a question of producing single prints, there is a whole series of methods of printing which practically solve the question. These depend chiefly upon the light-sensitiveness of chromium and iron-salts, but require a comparatively long exposure. When it becomes necessary to print a large number of copies from the same negative, however, these methods are too slow unless a very strong light can be employed, which would render the making of such prints of doubtful profit. But there has been no lack of efforts to introduce chromium salts in the kino-technique as English patent No. 4044 bears witness, whose peculiar properties form the foundation of the work. This is usually a one-color process of the pinatype class, which possesses the advantage of being capable of producing every possible tone and is easier to work than some of the pigment processes. Worthy of note and important for the production of diapositives, is the information about a new color called "Pinatype Blue-black" with which warm-black projections can be made. Further investigation of the subject is promised.

Self-toning Paper for Professional Portraiture

SELF-TONING papers do not appear to have found a firm footing in the printing-departments attached to the studios of our leading portraitists. Introduced primarily for the labor-saving amateur worker, the majority of professional workers appear to be content to let the amateur have the paper and to consider it his own. Indeed, I have heard of some professional workers who have considered it to be *infra dignitatem* to confess an admiration for self-toning paper.

The makers of Seltona have perhaps done more than any other in the way of encouraging professional portraitists to use self-toning papers and have undoubtedly

reaped the greatest benefit. The excellent examples of studio-portraiture (nicely finished, and in folders as a progressive professional would produce them), issued by the manufacturers of Seltona, have no doubt led many workers to adopt the paper. But much more remains to be done by some of the other makers in producing perfect papers before their products will occupy the positions they deserve to take up in the workrooms of professional portraitists.

Many photographers have given self-toning paper a trial and have not obtained the good results they expected to get, results which, perhaps, would not sustain the reputation they have worked hard to attain. What the photographer requires to do is not to experiment with one paper, but with several, selecting those as widely different as possible from each other and to keep to the one that suits and gives the best results from his negatives. There is a wide difference between some of the different makes of paper, and selecting one at random does not always prove satisfactory. The type of negative is an important factor, the negative doing much to govern the final tone of the prints. There are no bad British-made self-toning papers on the market, but some are far more suitable for a given negative than are others, especially when the paper is manipulated in the simplest manner possible, *i.e.*, without the alternative manipulations many makers suggest.

As is well known, virtually every make of paper will give a series of tones by varying the treatment, but the much boomed—and real—charm of self-toning paper is its simplicity, and if one is compelled to treat a paper somewhat elaborately to get the tone wanted, one may almost as well keep to ordinary printing-out paper, and gold-toning.

Rather than play about with preliminary or supplementary baths, along with hypo-solutions of various strengths and times of immersion, I suggest that the worker try three or four different makes, adopting for each the simple and time-saving manipulations recommended by each maker, and use that which suits him, or rather suits the type of studio-negative he is in the habit of producing.

As all makes of paper are good, it is perhaps a little invidious to recommend any particular make, but to those who wish to make trials in the manner I have suggested I would recommend either Seltona or Paget Mat along with either Barnet "Bartona" or Griffin's "Goldona" glossy. The two mat-papers are of the collodion type, while the two glossy papers are gelatine. And I may here remark that whatever make of self-toning paper the portraitist may use he will find the glossy gelatines and the mat collodions of the greatest service.

One of the common complaints about self-toning paper for professional work is the difficulty of getting, let us say, a dozen portrait-prints of the same tone, or of getting to-day a tone exactly like that obtained yesterday. But I have never considered this a serious drawback, and have rarely met with it. When the trouble does arise it is generally caused by attempting to treat too many prints in the same lot of hypo-solution. Obviously, a twelfth print placed in a tray of solution in which there are eleven others will not be attacked by exactly the same kind of solution that the first print met with; hence some variation of tone. Better to treat a smaller number of prints in a corresponding smaller quantity of solution.

Many failures with self-toning paper in the past have no doubt been attributable to faulty hypo, but hypo is better to-day than it has been for the past seven years or so, and bad samples are now rare. The best hypo for self-toning paper is that known as "pea crystal," the commoner and rough variety being at times a little too impure for self-toning paper, though serviceable enough for negative and bromide-paper work. Alkalinity of bath is so important for good work with all self-toning papers that testing with litmus paper is desirable; the fixing-bath should turn red litmus paper to a blue, and should there be any uncertainty, proper alkalinity may be assured by adding a little bicarbonate of soda to the hypo-solution.

PRACTITIONER, in *The British Journal.*

The Brightest Light that is Safe for Bromide Paper

THE light by which bromide paper is developed should not only be safe for the paper, says a writer in *Kodakery*, but it should also furnish enough illumination for the photographer to readily see both the detail in the various tones of the picture and the contrast between the tones, while the print is in the developer.

The only way that the detail and the contrast can be seen during development, without straining the eyes, is by using a bright light, of a color to which the eyes are much more sensitive than the paper is. It has been found that an orange-colored light fulfills these conditions more satisfactorily than any other.

Specially made orange fabric, and the orange-colored paper known as Post Office paper, are often used in darkroom-lamps when bromide paper is being developed. These are serviceable, but unless they are placed between sheets of glass they are apt to become punctured.

Other objections to fabric and paper are, that when the light that passes through them is bright enough for the photographer to comfortably see all that is necessary during development they are apt to fog the paper, and, when the lamp with which either is used is placed far enough from the developing-tray to be perfectly safe for the paper it does not transmit as bright a light as is needed for seeing all that is necessary.

The safest really bright light that we know of for bromide paper is that which is obtained by using a Series 0 Wratten Safelight. This safelight consists of a bright orange-colored filter, fastened between two pieces of glass.

Developing Autochromes in White Light

A GERMAN exchange recommends the following iron-developer:

A. Neutral potassium oxalate	115 grammes	4 oz.
Water to make	500 ccm.	16 "
B. Iron sulphate, cryst.	137 grammes	4½ oz.
Sulphuric acid, concent.	7 drops	7 drops
Water to make	500 ccm.	16 oz.

For use, take one part of iron-solution B and add to it four parts A, stirring slowly till thoroughly mixed. The autochrome must be placed in the developer in absolute darkness and left for one minute. The white light may be then turned on without danger.

To Keep Enlargements from Curling

To prevent bromide enlargements from curling they should be soaked in a mixture of glycerine 5 ounces and water 25 ounces before drying. Remember that double-weight paper will not curl as much as the single-weight, and is best for prints that are to be left unmounted.

OUR CONTRIBUTING CRITICS

AN OLD ENTRANCE — EDGAR S. SMITH

YOUR CRITICISM IS INVITED

Whoever sends the best criticism (not over 200 words) before the last day of the current month, will receive from us a three-month subscription to PHOTO-ERA MAGAZINE.

The winning criticism, in our opinion, is the first one printed below. Criticism should be helpful and courteous.

THIS picture reminds me of too many of my own which I "conceived in haste and repented at leisure". At first glance, I felt that I was witnessing a mob-scene at the movies; after a hurried glance at the principal, my eyes scurried around for what else they might find before the scene was cut.

The pitcher of flowers—I finally decided that it is a pitcher—would make a beautiful still itself, properly lighted; the fish-bowl, a shapeless mass in this lighting, was apparently lugged in to balance the table as one would a see-saw. The open doorway at the right intrigues me. When I see one in a photograph I always spend several minutes speculating on what is the other side of the door. But vain speculation in this case, for I shall never know. The phonograph in the background took some of my attention. After quite some minutes examining the other exhibits in the picture, including the "map of U. S. and Mexico" which I discovered in the fish-bowl, I came back to the subject of the picture and discovered the young lady had on a coat, as though she had been hastily called in from out of doors to serve as the subject of a "story-telling picture", and, being eager to return to her pleasures outside, posed with her coat on. (Did you ever notice that most young folks, when writing a letter, spend most of the time biting the end of the pencil or tapping their teeth with it?)

Having seen this picture as it is, I would reconstruct it somewhat as follows: I would place the camera five feet and three to six inches from the floor and to the right, cutting out the doorway and the nether regions beneath the table. The setting of the camera as it appears in the picture resembles the work of an engineer, surveyor or draftsman in that the angle with the table is 90° and placed in the exact center from the two ends. I would avoid this appearance of the studied set. For the table—a library table—there

WRITING A LETTER — JOHN T. CROMER

THE PICTURE CRITICISED THIS MONTH

would be a few books or magazines, or rather both, scattered in some confusion as though pushed aside to clear the table for writing. Whoever saw a library table with clear space enough for one to write a letter? Dorothy would be seated there without her coat. The phonograph would be pushed out of the picture and I would open up the diaphragm to prevent the back wall being in focus.

GEORGE R. BURGESS.

ONE'S first impression on looking at this picture is that of a movie-show where the operator has the film centered wrong: we see half of two pictures, the boys begin to whistle and the operator gets wise to himself and straightens the picture. In other words, we have here horizontal bands running across the picture; the upper section is light, the middle section dark, the lower section a combination of light and dark. Planes sharply differentiated and, worse than that, a vertical bar at the right which does not happen to be vertical. In addition, something or other behind the back of the figure which is puzzling or not easily made out. Nor is there any obvious reason that the stripes on the left should run obliquely.

This is really a charming genre-picture; but it is sadly disfigured by an unsuitable background. Imagine what this picture might have been *without* that post(?) at the right—*without* that baby-wagon (?)—and *with* a cool, neutral gray for a background! The pose is good and natural. There is a nice little balance between the flower vase and the bowl of fish. The tessellated figure on the floor is not distinct enough to distract attention, and the white blotch at the lower right corner is but a minor defect—*but that background!*

E. L. C. MORSE.

I HAVE never before tried to criticise the pictures that appear in PHOTO-ERA, but here is my first attempt.

Mr. Cromer has been less successful in this effort than in "Reading", which took a second prize. It gives one the impression of being somewhat "busy", and I should like to remove the superfluous articles from the table so as to leave the young lady as the center of interest. Had the picture been made from a higher point, it might have been arranged to eliminate the lower part of the table. One would then have a better view of the young lady and her writing. The highlights on the back of the chair are distracting. Let us subdue these highlights, trim three-quarters of an inch from the bottom, one-half of an inch from the right side and about three-quarters of an inch from the left. This leaves a small picture, but it is a lot better, in my estimation. Had I made this exposure, I should have developed a softer negative and the resultant print, on a soft paper, would have been more satisfactory.

T. J. COLLINS.

MR. CROMER'S picture, "Writing a Letter", at first glance strikes me as being a bit mixed in the composition, although the lighting is fairly good. The pose of the young lady is all right, but the background is not so harmonious as one might wish, as the phonograph (?) in the background mixes itself up with the chair, and is not necessary to the picture. The space below the table makes the picture look as if two pictures were being shown, and might well be trimmed off. The vase of flowers at the left of the picture would almost make a still-life picture, but draws the eye away from the center of interest—the young lady writing. The bowl of goldfish, as we may suppose, also draws the eye away, and could be omitted. Again, I fear that a bowl of goldfish is a poor subject on which to use nine seconds' exposure. The little fishes might move, as they undoubtedly did in this picture. To improve the picture, trim one and one-eighth inches from the left end of the print, nine-sixteenths from the right, and one-half inch from the bottom, then work out the goldfish-bowl, and the picture will be better in shape and in composition.

A. L. OVERTON.

Let the beginner once take pride in his camera, equipment and pictures, and there is no need to stimulate his interest in photography. In it, he will find recreation, education and health. A. H. B.

OUR ILLUSTRATIONS

WILFRED A. FRENCH

Moved by a sense of patriotism, PHOTO-ERA has generally made a pictorial feature of a portrait either of George Washington or Abraham Lincoln in its February issues. It believes in honoring these the nation's greatest presidents, on appropriate occasions. But this year, when the nation's chief executive will be called upon to exercise supreme sagacity, courage and statesmanship, in dealing with questions of importance and gravity, the Editors have decided to honor the living president—Calvin Coolidge. In doing so, they have selected a portrait which not only is regarded by Mrs. Coolidge as best expressing her husband's dominant attributes, but is the work of America's foremost master-photographer, John H. Garo, of Boston.

The American press, with scarcely a notable exception, is unanimous in declaring Calvin Coolidge exceptionally well fitted for the exacting position he occupies. Every reader of a newspaper must be familiar with the fact that Calvin Coolidge has the confidence of the American people to an uncommon degree, because to them he is the man who sees right, thinks right and acts right. Unless all signs fail, he will be our next president.

Mr. Garo's portrait, singular as it may seem, is a direct profile and, being made by the multiple gum bichromate process, of which the artist is an accomplished master, it possesses qualities not unlike an oil-painting. By means of this method, Mr. Garo has clearly indicated Mr. Coolidge's attributes of morality, wisdom, clearness of vision, personal courage and firmness of decision. The surpassing technical excellence of the portrait is pleasingly manifest and plainly demonstrates the supreme skill of the artist. The critical observer will appreciate the lighting, modeling and values of this superb portrait, which the artist sent to Mrs. Coolidge as a Christmas-gift. It will occupy an honored place in the White House.

Data: 2.30 P.M., in Mr. Garo's studio, Boston; good daylight; no supplementary light; 18-inch Wollensak Vitax lens; at full opening; 1 second; Cramer High Speed plate, 8 x 10; pyro; contact positive, enlarged to 14 x 17 glass negative; basic print on Watman paper (Hot-Pressed Double Elephant); 11 or 12 successive printings by gum bichromate process.

Herbert Lambert, F.R.P.S., seems to be a worthy exponent of high-key portraiture. His "Nancy", in a recent issue, and "Jeanette", page 62, are two beautiful examples of this school. Lovers of portraits of movie stars and the "Spoken Word" with their exaggerated and unbeautiful make-up should be grateful for the sight of a photograph of an attractive face in which mouth and eye-brows are left untouched by artifice. Thus, the delicate contours of Jeanette's pretty mouth are a joy to gaze upon. Unfortunately, no data.

The nature-studies by Mrs. Howe, pages 72 to 75, show the possibilities of the application of these "winter-sprites" to purposes of decoration. She does not desire to raise them to the dignity of substantial, pictorial compositions.

Data: Made November 2 and 3, excepting "Alder Winter Catkins" which was exposed February 1, 1922; Darlot Wide Angle lens; at F/32; exposure, 60 seconds each; "Beech Winter Buds", 5 minutes; "Witch Hazel", 20 minutes; "Alder Winter Catkins", 3 minutes; Eastman Standard Orthonon plates; Rodinal; prints, Azo F, No. 4; Duratol-Hydro.

William Ludlum's pretty and appropriate winter-scene, page 77, is an example of perfect workmanship and chemical effect. The definition is so fine—owing to the intelligent use of a good lens with a small diaphragm—that the effect is one of exquisite smoothness and delicacy, which is very becoming to the snow-covered landscape.

Data: Made in Mt. Vernon, N.Y.; December; 10 A.M.; light haze; 5 x 7 Premo camera; 6¾-inch Wollensak Velostigmat; used at F/32; ½ second; 5 x 7 Eastman Orthonon; pyro; Cyko contact-print.

The pictorial illustrations to Mr. Martin's story, pages 80 to 84, show how quickly and successfully the "still" cameraman, when sent on a special mission, may procure utilitarian pictures that are at once convincing and pictorially attractive. The "Lookout" is particularly good, being not only a topographical demonstration of great power and beauty, but a pictorial composition of the first rank. Ordinarily, the man on horseback being, as he is, perilously near the edge of the picture and actually looking out of it, would be regarded as a weak spot in the composition; but placed as he is, he can be imagined to represent a significant feature in a picture constructed on a large scale. And this huge picture is described in words by the competent "still" cameraman, as he gives to the producer an account of the mission (location-trip) on which he was sent. "The Lookout" is, indeed, a picture to inspire the lover of the beautiful. Data: Hollywood Hills, California; May; sundown; 8 x 10 Eastman view-camera; 12-inch Goerz Dagor; at F/11; ¼ second; Eastman Par Speed Film; pyro; Azo print.

"The Rest in the Desert", page 84, is another genuine picture. Its simple dignity and dramatic force make no vain appeal to the discriminating beholder. The slender palm, at the right, occupies an artistically favorable position in the picture. It would look out of place if it stood in the center. The horse and its dismounted rider form a group of absorbing interest and give the picture its title. The group of swaying palms, in the middle distance, forms an attractive and essential part of the picture, which would be partly bare without it. The speckled sky is a welcome addition to this attractive composition. A black and mutinous sky would weaken the picture; so would the sandy foreground were it not for the numerous foot-prints visible everywhere. The shadow of the palm, at the right also, is an appreciated addition to the interesting foreground, which shows that the maker of "The Rest in the Desert" studied in advance the conditions—all with the view to achieving a pictorial composition which he had conceived, and where each visible object was to play an important part.

Data: Made in California; July, 11 A.M.; strong light; Eastman 8 x 10 view-camera Goerz Dagor; at F/16; film, developer, etc., same as before.

"The Desert", page 80, also makes a strong appeal to the imagination and completely satisfies the critical

observer. Rightly, the sky occupies less space than *terra firma*. The uninformed need but to cover up two inches or less of the latter and note the result. They will then quickly understand why the horizon with the camel and the two travelers should occupy so high a position in the picture. "The Desert" is an admirable lesson in uphill perspective. It convinces the beholder that the group he is contemplating is resting on the crest of a hill or on a plateau. Had the cameraman directed his lens upward, the horizon with its figures would occupy a lower position in the picture, the sky-area would be increased and the present superb effect entirely lost. Also, were the print in a high key, making the foreground and figures lighter in tone, the pictorial result would be greatly weakened.

Data: Made in California; July; noon; strong light; 8 x 10 view-camera; back-combination (22 inches) of Goerz lens; stop, F/16; No. 1 Wratten light-filter; Par Portrait Film; metol-pyro; Azo print.

In the three portrait-characterisations, pages 82 and 83, Mr. Martin, the "still" cameraman, demonstrates his ability as a direct adjunct to the "camera-grinder". Owing to conditions, doubtless beyond his control, he appears to have been unable to give these three "glimpses" his personal artistic touch; consequently, they do not quite reach the high pictorial standard of his three landscapes. Given, however, a larger scope of action, which he ardently hopes to obtain, Mr. Martin may be relied upon to produce a quality of "stills" which will surpass to an astonishing degree that which characterises the present output of the average producer.

Data: "Charles Dudley as Lincoln"; near open stage-door; daylight; 1 P.M.; B. & L. portrait-rectilinear; 14-inch focus; at F/8; ½ second; Eastman Portrait Par Cut Film; metol-hydro; Azo print. "Jackie Coogan"; near open stage-door; daylight; 4 P.M.; 12-inch Dagor; at F/8; 8 x 10 view-camera; ½ second; Eastman Portrait Par Cut Film; metol-pyro; Azo print. "Slim Smith"; near open stage door; daylight; 11 A.M.; 8 x 10 view-camera; 12-inch Goerz Dagor; at F/8; ½ second; Eastman Portrait Par Cut Film; metol-hydro; Azo print.

J. D. Hunting's view of Mt. Washington, page 86, represents a typical winter-scene in the state of New Hampshire. The picture is so well done that, ordinarily, I should pay my compliments to the artist and say, "*Au Revoir!*" But readers are asking for a detailed analysis of each important picture in this magazine, so that they may gain more knowledge in picture-making. I shall do my best to comply. Here we have an excellent illustration of the radical change in the appearance of a familiar summer-landscape—or of one during the preceding or the succeeding season—after winter has set in and the snow has covered everything but the dense woods. If the student can imagine the foreground, and the banks of the river, without the present, intensely white mantle of snow, even leaving Mt. Washington as it now appears, he will have in mind a landscape of a totally different character, and one in which the pictorial composition is more harmonious, more restful. At present, the strong contrasts of areas of white snow and dark woods militate against an harmonious blending of masses and, of necessity, the ponderous mass of coniferous trees divides the picture horizontally into two distinct parts. There is no prospect of unity in such circumstances. The hope of obtaining a more gratifying pictorial result might materialise if these woods, too, were to be enshrouded in snow. By covering the present elongated black mass temporarily with a convenient white substance, such as sugar or salt, the student would then have before him such a coveted view. Nevertheless, Mr. Hunting has utilised the material at hand, at the moment, with commendable artistic judgment. The left bank of the river is interesting by reason of the line of slender bushes and the irregularities in the snow at the river's edge; the surface of the stream is interspersed with thin sheets of ice; the hillside, at the right, is relieved by patches of snow, which is also true of the hill at the left; Mt. Washington is not clad entirely in white, and the beholder's interest is invited to the picturesque course of the river as it disappears behind the elevated bank at the left. The picture, therefore, is filled with interest and holds the grateful attention of the observer, however critical he may be.

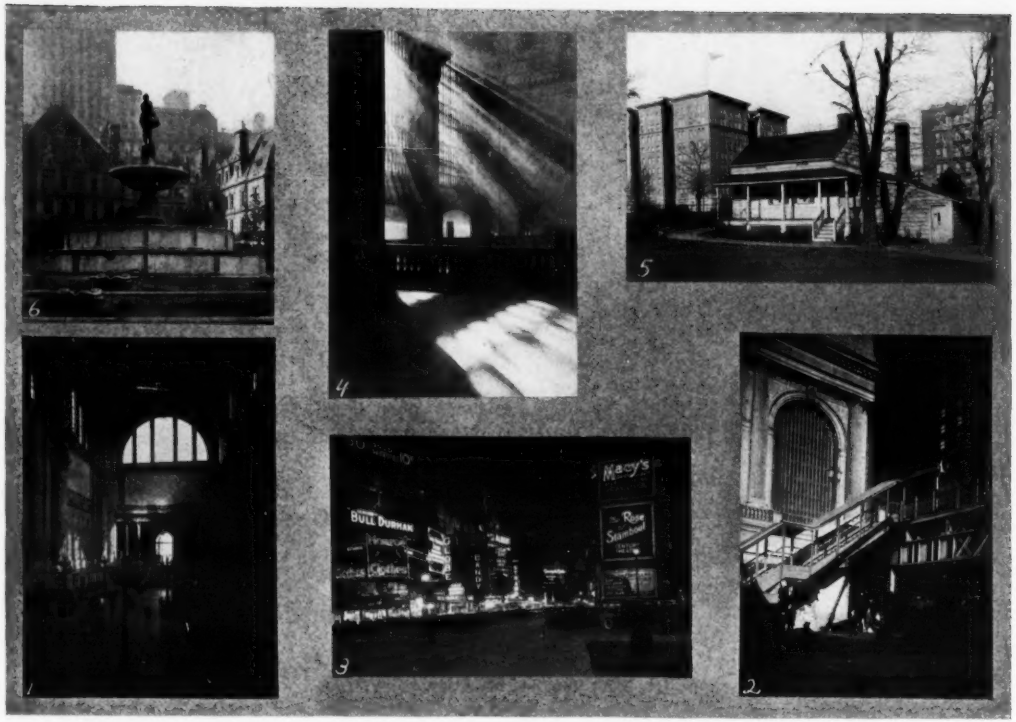
In "Bedtime Luncheon", page 89, Helmut Kroening has shown much ingenuity, skill and imagination. The shadow of the tea-pot is a striking feature in his unusually excellent still-life. The objects are numerous, but not excessive in the circumstances. Each one assumes a specter-like character owing to the low position of the candle. It looks as if the belated meal had been consumed and the partakers gone to bed. The artist has left room for speculation; but before long the candle will have ceased to burn and all will be dark.

Data: 8.30 P.M.; light only from candle; 4 x 5 Special Ruby Reflex; 6⅞-inch Cooke lens, F/4.5; at full opening; 2½ minutes; Eastman Portrait film; Hauff's Neol; print, Artura Iris A; no local manipulation.

The portrait, page 90, is by the master-photographer, Will H. Towles. Mr. Towles is one of the leading portraitists in the nation's capital and chief instructor in photographic portraiture at the Daguerre Memorial Institute at Winona, Illinois. The photographic courses given there are for the benefit of any professional or amateur worker for a regular, uniform fee. The portrait shown here was made by Mr. Towles at a demonstration during one of these courses. It was exhibited at the annual convention of the Photographers' Association of New England, at Maplewood, N.H., last September, and is published in PHOTO-ERA through the courtesy of Mr. Towles. The masterful qualities of this superb portrait are strikingly obvious—soft but adequate illumination by artificial light intelligently controlled; admirable, consistent modeling; solid construction; perfect roundness (stereoscopic effect); anatomical accuracy; interest centered in the face; no false or discordant notes; natural and pleasing pose of the head; admirable placement in the picture-area—indeed, all the qualities that constitute a masterpiece in portraiture, whether done by a photographer or a painter, may be seen in this model portrait. Unfortunately, no data were provided.

Example of Interpretation

To perpetuate, by photography, scenes of childhood, whether portraits or genres, is a pleasure and never a task. At least, persons actuated by a natural, human impulse—love or sympathy—consider it so. To share in the sweet, innocent activity of a child is a privilege. I know photographers who, in the most trying circumstances, never lose their patience in portraying a child. I am tempted to perpetuate a "sermonette" on this delectable topic, but time and space do not permit. W. P. Bruning—a professional home-portraitist, to whom I referred on my regular Editorial page this month—evidently is a lover of children, judging by the happy results he obtains and of which "Full of Glee" appears to be a good example. Spontaneity of expression, artistic treat-



NOVEMBER PRIZE-WINNERS, WILLOUGHBY HISTORICAL NEW YORK AMATEUR PHOTOGRAPHIC CONTEST

1 Dr. J. B. Pardoe, First — *2 E. O. Steiner, Second* — *3 H. Maude, Third*

4 S. H. Gottscho, Fourth — *5 V. L. Horne, Fifth* — *6 Edward D. Mudge, Sixth*

ment and admirable craftsmanship distinguish the present Example of Interpretation.

Data: 5 x 7 Korona view-camera; 11½-inch Verito Lens; at stop F/6.3; 2 to 3 grains of Meteor Flash-powder and flashbag; Eastman Portrait Film, Par Speed; pyro, tray-development; enl. on Wellington Cream Crayon Rough.

Our Contributing Critics

Our fellow-commentators (the ladies are conspicuous by their absence in this department. Why so modest?) must not feel that the door to the house of expressed discrimination is shut against them, when they behold Edgar S. Smith's very reposeful picture, on page 104! On the contrary, they are invited as heartily as ever to voice their sentiments, in words of censure and of counsel. The Publisher and the Editor desire them to continue their interesting and helpful work during the current year, and hope that others may be induced to join our group of philanthropic workers.

Data: Made in Sanford, Maine; bright sunlight; 3¼ x 4¼ Graflex; 7½-inch Tessar lens; stop, F/11; 1/10 second; Graflex Film; pyro; tray-development; print, Standard Bromide.

The data for the Advanced Competition, Domestic Pets, and the Beginners' Competition, instead of appearing on this page, as in the past, will be found under their appropriate headings near the pictures, thus making it easier for the reader to connect the two.

Mr. Kroening Explains His Picture

The picture on page 89 of this issue, made by Helmut Kroening, and entitled "Bedtime Luncheon" is unique in its being made by the light of the candle in the picture. The print was entered in our Still-Life Competition in 1922, and won Honorable Mention at the time. In making this picture Mr. Kroening had a number of difficulties to overcome, and his letter of explanation is as follows:

"The photograph registers almost all the values that the eye can see from a candle-flame to the dark shadows on the wall, a rural kitchen-table 'set up' lighted only by a candle. I have never seen this done before except with supplementary cross-lighting or by some 'cheap' flashlight or daylight 'hybrid method'. It is easy enough on a 'Hydra' plate, which we can't get now, but I've found it impossible to do so satisfactorily except by using 'Neol' developer, half again diluted and cool, tray-formula, without bromide. Lens used at F/4.5—one free of flare—and a 2½ minute exposure and soft-working portrait film, backed with black velvet or paper, and, finally, a print on paper registering as many tones as 'Artura' does. The merely 'soft' papers don't seem to do it, nor will printing-out paper.

"A double-coated plate gives no reversal whatever but a slight round ring halo, though the plate may be backed with velvet. Panchromatic plates or films are too contrasty and the shadows are not suitably illuminated (ray-filters make things worse), though there is no reversal when developed with Neol or Metol, without carbonate. Portrait film developed in Metol without carbonate shows no reversal but just a little more and sharply defined (diamond shaped) halation around the flame than does a Neol developed film, which, however, shows slight reversal, as the print reveals. Backed panchromatic plates show enormous halation, those backed with black velvet very much less, but a disturbing ring around the flame. All plates curiously enough show no reversal even when exposed more than twice as long as usual, no matter what the developer. The only developer that seems to compete with Neol is Metol without carbonate."

"Only a Photograph"

We were much interested in the following editorial in the *Boston Herald*, December 24, 1923. We believe that it proves our contention that photography is slowly receiving the credit that is its due. We quote the editorial in full:

"It would be interesting to know how many Sunday Herald readers yesterday mistook the pictures in the special rotogravure section for reproductions of paintings, rather than of photographs. There was a sweeping, cold, clean snow-scene that a master hand might have done. A group of colorful boats and intent fishermen under a bridge had the composition and massing which a person hardly looks for in a camera-plate. A nook in the woods must have made many exclaim: 'Just like a Corot!' A row of swaying poplars and windy clouds suggested Picknell. Splendid example, those and their companion pieces, of the high skill of our camera-friends. When we consider that amateurs did the work, we should be all the more ready to agree that it is time to toss the old semi-contemptuous expression, 'Only a photograph,' into the verbal wastebasket.

"We may thank the inventors of the rotogravure process for making it possible to spread the lesson of what photographers can do, and for driving it home. The men and women of the bulb-and-lens have been proclaiming for some years the merits of their work, but their messages have not always carried conviction. For one thing, it is impossible to describe pictures adequately with words. For another, the publications with the best examples of the photographer's skill do not circulate widely. The rotogravure section not only reproduces the photograph with amazing fidelity to details and general effect, but carries it to thousands who never see the technical magazines. Off-hand, we should say that yesterday's Herald rotogravure section may have done more for the photographer than a single issue of a newspaper ever did before."

Photography for Women

Photography for women has been the theme of many a paragraph in the photographic magazines for years past. However, women are making good in the photographic field, as the pages of Photo-Era Magazine abundantly testify. We have printed a number of articles lately from the pens of women who can use the camera to illustrate convincingly their ideas of what is beautiful in nature, and show how it appeals to their finer feelings.

Then, there are many women who enter pictures in our Advanced and Beginners' Competitions from month to month, and obtain prizes and Honorable Mentions for their work. In this connection, we would call attention to the fact that the first and second prizes in the Beginners' Competition for November were awarded to members of the gentler sex. Mrs. A. W. Grumbine wins first prize for her picture "October Days", reproduced on page 100 of this issue, and Lucille Meyer's picture, "Getting Admired", reproduced on page 101, wins second prize. We congratulate them and hope that they may go on and obtain even greater honors in their photographic work.

There should be a card printed and hung on every darkroom door to read, "Photography is simple to those who master it."

A. H. B.

ON THE GROUNDGLASS

WILFRED A. FRENCH

Wanted—A Real Photograph

FROM an amusing bit of fiction that appeared in the *New York Sun*, we quote the remarks of one of the characters who was urged to have his photograph made. He is made to say, "I'm satisfied with photography that shows people as they are. I think that's what it's for. I never could see that it was any compliment to a photograph to say that it looked like an oil-painting. It isn't a photograph's business to be like an oil-painting, and a thing that imitates something else is just a joke, with no sincerity or usefulness in it. All that foggy, smoky, posy camouflage that they've dragged into photography to make it look like art doesn't make any impression on me at all. I want a picture of myself as I am or none at all; but if you want one that makes you look like a dying duck in a thunderstorm you'd better go and get it without consulting me." Sometimes there is many a true word spoken in jest, even with regard to photography.

A Mental Photograph of Chillon

Dear Editor: Will Cadby's splendid article, "In the Swiss Mountains with a Camera", in September PHOTO-ERA, is responsible for a certain camerist and his wife—both members of our camera club—making a trip to the Engadine, last October. They returned home early in November, via Lake Geneva, and gave a graphic account of what they saw and heard. Our monthly bulletin made a brief reference to it, but omitted to mention the lady's touching description, mixed with anachronisms, of the famous Castle of Chillon. "Yes"; she urged, "you should travel. It enlarges the mind, and gives one something to talk about and tell one's friends. I shall never forget how I sobbed, and how my camera trembled in my hands, as I beheld that dreadful prison at Chillon in which dear Lord Byron languished those long, weary years!"

TATTLER.

The Picture-Lover

Dear Editor: I enjoy reading Mr. McKay's articles on Kinematography for the amateur. Of course, they are written with seriousness and dignity. That is why I think the subjoined bit of humor to be not altogether unwelcome. I do not know its source, for it was taken from a daily paper that has now ceased entirely to give credit to the source of its jokes.

Artist (at reception given in his honor): "I suppose you are fond of pictures."

Fair young guest: "Mercy, yes! I hardly ever miss a night."

A. W. FINCK.

The Lure of "Replica"

OUR venerable, but mentally alert subscriber, William H. Blacar, chuckles whenever he discovers the misuse of unusual, formidable-looking words or terms, such as "replica", "coördination", "meticulous" and "critical definition". Although numerous references to this silly habit have appeared on this page, the latest—contributed by Mr. Blacar—is not without the element of humor, viz.: "Reduced photographic replicas of all important papers"—a phrase seen in an American photographic magazine.

A Solemn Undertaking

ONE good story was told by the President of the Royal Photographic Society (Mr. Dudley Johnston) on the occasion of the opening of the Annual Exhibition. It related to the days when the photographer's outfit was so cumbrous that a handcart was required to take it from place to place. Colonel Gale and a friend discovered a nice church in the country which seemed a desirable subject, so one morning they started out with their outfit, handcart and all, to attack it. Some children were playing near the church as they approached, and these they determined to use as models, but shortly afterwards the children disappeared. Nothing daunted, the photographers set up their camera, which was very large, manipulated the several square yards of black velvet, stopped down to F/128, uncapped the lens, and took out their pipes. Presently their meditations and the exposure were interrupted by three excited people who rushed up and began to ask questions and to peer inside the box. These three people, they discovered, were the village sexton, the postman, and the undertaker. The children, it appeared, had gone horrified to the village and informed the authorities that two gentlemen were at the church burying a baby!—*The Amateur Photographer.*

Helpful Daguerreotypes

THE remarkable building in the main street of the art-center Barbison, where Jean-François Millet painted "The Angelus" and other masterpieces, is being restored to its exact condition when used by the master. It will be opened officially to tourists and art-pilgrims.

The restoration is almost a work of love by Douhin, the last painter of the Barbison school, who, after discovering a long-hidden set of camera-plates showing almost every corner of Millet's home, bought the lease and commenced to rebuild and replace, covering the expense of his operations by the sale of copies of Millet's best-known canvases. When completed, the house will be virtually a Millet museum.—*Detroit News.*

Keeping Tabs on the Film-Pack

SHE came floating into the store, her face all wreathed in smiles, and proudly handed her package to the proprietor with, "There, I do hope I have done better this time." "I surely hope so, too," quoth he, and handed her the cheque, but she had hardly reached the door when his "O Lady, Lady!" brought her back. "Why, what is the matter now?" she asked. "Where are your films? These are only the black cover-papers," was his reply.

Fact! If you don't believe it, ask Schaeffer.

The Ground-Glass.

EVENTS OF THE MONTH

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication

Activities of the P. A. of A.

One of the earliest appointments of the Officers of the Photographers Association of America was the Committee on Legislation, consisting of W. H. Manahan, Jr., of Hillsboro, N.H., as chairman, W. H. Towles, Washington, D.C., and H. C. Watton, Oklahoma City, Okla., as members. It was important that this committee be appointed early during the Congressional recess, thereby enabling the members to interview Congressmen while at home. The main thought in mind now is to push the revision of postal regulations in favor of photographs, with the idea of placing them in fourth class mail where they will enjoy C. O. D. and insurance privileges. A bill to this effect was ready for introduction at the last session, but was crowded out at the final moment by more urgent legislation and filibustering. Present prospects are very good for winning this point in the early periods of the present session. Possibly a lower rate may be obtained, if the photographers of the country come through and lend their aid to the Association by having a larger membership to impress Congress with the necessity and justice of the appeal.

The aftermath of the 1923 session of the Winona School has resulted in a flood of commendatory letters from students which may best be quoted by the oft-used phrase, "the best investment I ever made." Certain ones dwell on the technical, the ethical or the business benefits derived from the course and all agree that it is the greatest gift the Association has ever given the profession.

It is a little early to predict plans for the 1924 session, as the management will rest in the hands of the Trustees, as provided by the revised constitution. Their appointment will probably be made during December, to permit them to function as soon as possible and make arrangements with a director for 1924. Mr. W. H. Towles of Washington, D.C., has held this position for the past two years and is largely responsible for the success and rapid growth of the school. Just whether he will again accept the position remains with the Trustees and himself.

S. R. Campbell, Jr., *Secretary.*

Chicago Camera Club

The year 1924 marks twenty years of growth of the Chicago Camera Club. In February, 1904, several members of the old Chicago Society of Amateur Photographers—which disbanded a short time before—organized the new Club, which came into being February 14, and was duly incorporated under the laws of Illinois on February 19 of that same year. According to a short historical sketch in the bulletin of the Club, *The Exposure*, the club had its "Ups" (pictorial) and "Downs" (financial) until about 1912, when new quarters were secured. The present quarters at 31 W. Lake Street were occupied in 1919. However, in spite of all early drawbacks, the club has "carried on" until it has something of a reputation along artistic lines. Nearly every month now the walls of the club are occupied with some kind of an exhibit. During November and December, Dr. J. B. Pardoe had an exhibit of seventy-five bromide prints. In December the work of members of the Camera Club of New York exhibited some fifty prints. Theron W. Kilmer, M.D., of New York, exhibited thirty-five prints in multiple gum during January, and in February an exhibit of prints in bromoil and resinopigmentipia by Joseph Petrocelli of Brooklyn is planned. Floyd Vail, F.R.P.S., of New York, is scheduled for an exhibit of carbons and bromides during March. The club maintains a reference library, and issues its interesting sixteen-page bulletin monthly.

November Prize-Winners, Willoughby Contest

On another page we show a group of the prize-winners in Willoughby's Historical New York Amateur Photographic Contest, as awarded for the month of November, 1923. The judges in the contest are Dr. Theron W. Kilmer and Stephen S. Johnson. First prize was awarded to the picture "Pennsylvania Railroad Station, New York City", by Dr. J. B. Pardoe of Bound Brook, N.J. Second prize was for "L Spur at Grand Central Station, New York", by Mr. E. O. Steiner, 1320 Fulton Avenue, New York. Third prize was awarded the picture, "The Great White Way, New York City", made by Mr. H. Maude, of 244 W. 52nd Street, New York. Fourth prize was for the picture "Sunbeams, Grand Central Station, New York City", made by Mr. S. H. Gottscho, 19 Terrace Avenue, New York. "Poe's Cottage, Grand Central Concourse, New York City", by Mr. V. L. Horne, 1349 Union Street, New York, was awarded the fifth prize, and the "Pulitzer Statue, 59th Street and Fifth Avenue, New York City", by Mr. Edward D. Mudge, 77 Sutton Street, Brooklyn, N.Y., captured the sixth prize. The interest in this contest is increasing, and it may be made an annual event.

James Henry Smith

It is with sorrow that we note the passing, on December 5, 1923, of James Henry Smith, president of the Jas. H. Smith & Sons Co., 3541 Cottage Grove Avenue, Chicago, Ill., after an illness of about three months. The sad news arrived too late for mention in our January number. Mr. Smith was born at Frankfort, N.Y., June 6, 1842. He served in the Union Army during the Civil War, reaching the rank of lieutenant before being mustered out. His business enterprises were many and varied. Losses by fire swept away his life-savings when he was over sixty-four years of age. He then invented the well-known "Victor" flashpowder; and, with the addition of flashlight-apparatus, built up a large and flourishing business. Mr. Smith was Commander of Geo. H. Thomas Post, G.A.R., of Chicago, in 1921, also Commander of the Loyal Legion, Illinois Commandery, in 1920, also president of the Army of the Potomac during that same year. He was an Elder in the Presbyterian Church to the time of his death. He is survived by a daughter and three sons. Funeral services were held on December 7, 1923. We extend our sympathy to his family.

New Bell & Howell Ciné-Camera

We received a letter lately from H. C. McKay, author of the series of articles, "Kinematography for the Amateur" now running in our pages, in which he gives us a description of a new camera that should have been included in our December issue. He reports that the new Bell & Howell Automatic Ciné-Camera is ready for the market. This camera uses the sub-standard film, and takes 100-feet at a time. This is equivalent to 250-feet of the standard film. The camera is finished in flake enamel, and weighs four and one-half pounds. It measures 3 x 6 x 8 inches in size, and is equipped with an F/3.5 anastigmat lens of the best quality. The striking feature of this camera is its automatic action, which requires no tripod. To operate the camera you compose your picture in the finder and press the button, and the camera runs until stopped by another pressure on the button. The action is similar to the Sept camera, although the Bell & Howell Automatic uses the sub-standard film. It cannot rival the Sept camera for news and professional work where the standard film is necessary, but for amateur use it is ideal. It will also make single exposures, four thousand of them costing $6.00.

As this camera is made by the firm which makes ninety-five per cent. of the motion-picture cameras used in the large studios of this country, the workmanship is of a very high order. This camera is one of the highest type of amateur motion-picture cameras ever produced, and one which should be found satisfactory for amateur use for any work. A projector is supplied, which will be described in the chapter on projectors in a later issue.

Australian Salon of Photography

The first exhibition of Pictorial Photography promoted by the Australian Salon of Photography will be held at the Exhibition Gallery of Farmer & Co., Ltd., Sydney, N.S.W., Australia, from April 22 to May 3, 1924, inclusive. Only that class of work in which there is distinctive evidence of personal artistic feeling and expression, combined with a high standard of technique, will be accepted for exhibition. Pictures to be entered for this exhibition must be listed on a special blank furnished by the committee, copies of which may be obtained from Photo-Era Magazine. The last day for receiving prints will be March 18, 1924. Pictures and correspondence should be addressed to The Secretary, Australian Salon of Photography, Box 298 G. P. O., Sydney, N.S.W., Australia.

Report of the National Museum

In a report issued by the United States National Museum at Washington, D.C., we note with interest that the Museum for over thirty-five years has been acquiring a permanent collection of the works of great masters of the art and craft of photography. The Washington National Museum was established by Act of Congress in 1846, largely from an educational motive. About forty years later photography was added under the category of Graphic Arts, which includes specimens illustrating the growth and evolution of all kinds of printing. The Photographic Section now contains upwards of five thousand specimens. The success of the assembly of the pictorial collections in the Photographic Section is due to the efforts of Mr. Floyd Vail, F.R.P.S., who has worked with enthusiasm to make a collection of prints that would show what was being done in photography. The works of such men as Alexander Keighley, F.R.P.S., K. S. Bridgen, F.R.P.S., Angus Basil, Malcolm Arbuthnot, Charles Borup, F.R.P.S., J. Craig Annan and J. Arthur Lomax, F.R.P.S., are among those shown. The report concludes: "The coming year will see additions and a more complete showing of the development of the great motion-picture industry. A series of papers will be prepared dealing with the history of the exhibits, the accessions acquired in the past year, and the aims of the collection, that will be acceptable for publication in the photographic journals."

Edgar Felloes

It is with regret that we note the death of Edgar Felloes, Associate Editor of *Camera Craft*, of San Francisco, California. Mr. Felloes had been ill for over six months, and finally succumbed on December 9, 1923. His death will be a great loss to the photographic fraternity at large. We extend our sympathy to members of his family and to the editorial staff of *Camera Craft*.

New Quarters for J. H. Boozer

After being situated for over sixteen years on East 59th Street, J. H. Boozer, dealer in photographic supplies, has moved to a new location at 673 Lexington Avenue, New York City. The new quarters are much more commodious and convenient, and are further away from the jam of traffic, which will make it easier for patrons to attend to their photographic shopping. Besides the line of Kodaks, photographic supplies, developing, printing and enlarging, Mr. Boozer has a line of sporting-goods and cutlery of the better grades. We are sure that our readers will find a visit of interest and value.

Orange Camera Club

Among the activities of the Orange Camera Club, of East Orange, N.J., as reported in the *Bulletin*, we note that the members held an exhibit of pictures at the Montclair Art Museum from December 20 to January 13. An exhibit of excellent prints by W. H. Zerbe, a well-known photo-pictorialist, was on exhibit at the club-rooms. An exhibit of bromoils by E. L. Gould was placed in the East Orange Public Library. The Club is to start a School of Photography under the direction of Paul Anderson with nearly a score of students. The first lecture of the year, illustrated with lantern-slides, was given January 5 by Stephen S. Johnson, who showed pictures of south-western Colorado and the cliff-dwellings of the Mesa Verde.

International Sample Fair in Havana

The First International Sample Fair, to be held in the city of Havana, Cuba, February 9 to 24, 1924, under the auspices of the National Office of International Commercial Relations, besides listing many classifications of samples that are to be exhibited, such as automobiles, footwear, textiles, furniture, foods, etc., has a department for kinematography and photography, subdivided into apparatus and accessories, films and photographs. There should be a market in Cuba for photographic apparatus, as the country is purely agricultural, and imports nearly all its manufactured products. The value of imports last year reached nearly $360,000,000.

Photographic Work at The Brooklyn Institute

DURING December there was an interesting one-man show by Arnold Genthe at the Brooklyn Institute. Among the portraits shown was one of Eleanora Duse, the famous Italian actress, the first picture she has had in twenty years. Other recent portraits shown included Mrs. Robert Goelet, Chaliapin, George Luks, and a group of famous Russians who were all in America during this last season. A high-key study of Margaret Severn dancing in the surf and a study of "L. W." in a dancing pose attracted attention among the dancing-subjects. There were also included some lovely child-portraits and a group of Dr. Genthe's scenes of Japan and about New Orleans.

Mr. Petrocelli demonstrated Resinopigmentipia, the new Italian process which he brought back from his year abroad, at the December meeting of Miss Lauffer's class and made it so interesting that several are preparing to try it themselves. Among the guests at this meeting was Hamilton Revelle, the Broadway star, who is well known to photographers for his Bromoils, Transfers, and Dust-on process prints, an exhibition of which was held at the Institute last winter. Other guests were Mr. Van Uruff, the geologist from San Diego and Mr. Gotshall, President of the Toledo Camera Club.

Mr. Hans E. Jeltsch gave a most interestingly satisfying demonstration of the Carbro Process.

In connection with his regular classes in the Rudiments of Photography, Mr. Zerbe continued his series of public demonstrations with two on the Kallitype Process and Decorative Photography, which as always were well attended.

Miss Sophie L. Lauffer's class, at its monthly meeting for portraiture study, enjoyed, with the use of other models, one of the dancers from Miss Moller's School for Dancing.

Raylo Camera Owners Can Now Do Their Own Three-Color Printing

AN interesting announcement is made by the American Raylo Corporation, 245 West 55th Street, New York City, of a change in policy whereby they are now prepared to deliver the bichromated gelatin color-sheets and other apparatus necessary for making color-prints from Raylo negatives. By a simple operation the color-sheets can be sensitised immediately before being used to make prints. This change of policy will make it possible for professional photographers as well as amateurs to save time in sending negatives to the New York Laboratories of the American Raylo Corporation for printing, as has been required heretofore. Some of the users of Raylo cameras have already ordered the apparatus in order that they may do their own printing. This development of the Raylo process should do much to advance this new three-color process of photography to its place as a popular method of making pictures.

Eastman School of Professional Photography

JUST as we go to press, we hear that there will be an Eastman School of Professional Photography held in the Auditorium of the Metropolitan Life Building, New York City, on February 12, 13 and 14, 1924. Photographers in New York and vicinity should try to attend these sessions. They will receive many helpful and up-to-date ideas which will help them to make better photographs and to increase their business.

From Camerist to Art-Producer

WHEN an erstwhile amateur photographer of proved artistic ability—such as Geo. W. French, known through his pictures to PHOTO-ERA readers—finds a congenial and lucrative position, with a first-rate house, he is to be congratulated. For about a year, Mr. French has been with the Osborne Company, of Newark, N.J., makers of art-calendars, with offices in New York, Chicago and London. Their calendars, made in different sizes to suit the requirements of the trade, are artistic in design, the chief feature being a facsimile reproduction of some high-class painting, which the Osborne Company acquires by purchase.

At present, they are preparing a series of Epigrams, illustrated with photographs. The photographs are then colored by hand and reproduced in colortype form. They are what the makers call Monthly Service Calendars, and are sent out by advertisers twelve times a year. Mr. French, as their photographic expert, is actively engaged in this work—an activity which obviously must appeal to him. Openings similar to this are open to those photographic workers who have eminent artistic and technical ability and other requisite qualifications.

Exhibition of the Sheffield Photographic Society

THE Sheffield Photographic Society, of Sheffield, England, is to hold a photographic exhibition in Montgomery Hall, Surrey Street, Sheffield, England, February 19 to 23 inclusive. Nine classes of entries have been planned, five open to all, and four for members of the Society only. J. Dudley Johnston, President of the Royal Photographic Society, will act as judge. The last day for receiving entries will be February 2, 1924.

Our Lone and Live Contributing Critic

MY DEAR MR. FRENCH:

I think that it is high time that I bothered you again; so here goes.

I see that many who write for the PHOTO-ERA wonder why we, who live in a snowy country, do not make more snow-pictures. As for me, after living more than seventy Maine-winters, I will confess that the novelty has slightly worn off, although I do go out a good deal and enjoy it.

I think that I shall try a few more pictures this season, and hope to have better success than last.

I was once talking with a farmer and remarked that he had a beautiful view from his house. He replied, "Yes, it is beautiful; but I have lived here so long that I don't see it." Perhaps we get so used to seeing snow-scenery, that we don't see it, so to speak.

I am sure of one thing, and that is that I have seen more beautiful scenery since I began to use a camera, than ever before.

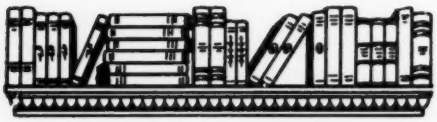
I hate to find fault with myself, but I *have* to; and I dearly love to find fault with others and *don't* have to. About that picture on page 290, by F. S. Clark: the boy (or girl) seems to have one large leg and one small one, and it hurts my feelings to see all the weight thrown on the small leg.

Hoping that the winter is using you well,

Respectfully,

WILLIAM H. BLACAR.

JANUARY 7, 1924.



BOOK-REVIEWS

Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices. Send for our list of approved books.

THE AMERICAN ANNUAL OF PHOTOGRAPHY, 1924. Volume XXXVIII. Edited by Percy Y. Howe. 296 pages of text; 142 illustrations; 23 inserts. Price, paper, $1.75; cloth (Library Edition), $2.50. Postage according to zone. New York: George Murphy, Inc., 57 East 9th Street, sole sales-agent.

EACH year the progressive amateur and professional photographer look forward to the arrival of the "American Annual of Photography". It is now in its thirty-eighth year, and better than ever. Were it not that the editor feels compelled to limit its size, the book could be made larger than it is at present, so far as available material is concerned. There is one thing about the "Annual" which has a strong appeal, namely that its pictorial and literary contributors represent all shades of photographic opinion. Moreover, the text and illustrations of this volume indicate with reasonable accuracy in which direction the wind of photography is blowing in the United States. With a few exceptions, the entire contents are non-technical and of interest to the general reader. It is an excellent book for the beginner and the advanced worker alike. There are articles and illustrations enough to please all. The typographical and halftone work is well done so that the cloth-bound edition, especially, is an addition to any photographic library.

In looking over the names of the literary and pictorial contributors we find many old friends and a number of newcomers. We are glad to see these new names and hope that others will follow their example. In welcoming the new, we do not forget the old friends who have done their bit for photography these many years. However, we need the help of fresh reinforcements in order to carry on into the future. We mention a few of those who have helped to make up the attractive "American Annual of Photography, 1924", editorially and pictorially: Paul L. Anderson, William A. Alcock, George B. Akasu, A. C. G. Allison, F. Milton Armbrust, Louis Astrella, Angus Basil, A. H. Beardsley, Lawrence Baker, Jessie Tarbox Beals, Walter P. Bruning, Louis F. Bucher, C. H. Claudy, Edgar A. Cohen, O. C. Conkling, Rudolf Eickemeyer, Theodore Eitel, Wm. Sherwell Ellis, Louis Fleckenstein, George W. French, Laura Gilpin, Louis F. Goetz, G. S. H. Harding, Anson Herrick, H. A. Hussey, Forman Hanna, Raymond E. Hanson, G. H. Harting, Antoinette B. Hervey, H. E. Jeltsch, Alfred J. Jarman, Belle Johnson, Dr. T. W. Kilmer, Taizo Kato, Alexander Keighley, Warren R. Laity, Sophie L. Lauffer, A. Lockett, Wm. Ebert Macnaughtan, Nickolas Muray, C. B. Neblette, William Noyes, Harry A. Neuman, Dr. J. B. Pardoe, Charles H. Partington, W. H. Porterfield, O. C. Reiter, Rabinovitch, Dr. D. J. Ruzicka, George Steele Seymour, Louis J. Steele, Lloyd A. Snodgrass, Frederic G. Tutton, F.R.P.S., Herbert B. Turner, Fred T. Usher, Floyd Vail, F.R.P.S., Dr. Lehman Wendell, J. M. Whitehead, Lionel Wood, F.R.P.S., William H. Zerbe, Dr. William E. Ziegenfuss, J. A. Ernest Zimmerman, and many others.

The demand for the "Annual" is great and those of our readers who wish to make sure of copies should order at once from the sales-agents or from PHOTO-ERA MAGAZINE. We are sure that every purchaser will be pleased and derive much pleasure and profit from the careful reading of the "Annual" for 1924.

THE BRITISH JOURNAL PHOTOGRAPHIC ALMANAC, 1924. Edited by George E. Brown, F. I. C. Price, paper edition, $1.00; cloth, $1.50. New York: George Murphy, Inc., 57 East 9th Street, American Agents.

THE sixty-third issue of the "British Journal Photographic Almanac" is ready for amateur and professional photographers throughout the world. It comes to us as an old friend of the family and each year we find in it something worthwhile to read and to study. The Editor has prepared an excellent article on "Using a Hand-Camera." In view of the present-day popularity of the hand-camera, it would seem to us that he could not select a more helpful subject for the majority of readers. As usual, the "Epitome of Progress" contains the record of photographic progress during the past year. This includes all branches of photography from the making of negatives to the latest developments in color-photography. The helpful series of "Tables of Weights and Measures" is always welcome to workers in all branches and likewise those included under the head of "Optical Calculations." The list of photographic societies serves to emphasise the corresponding small number in the United States. There is no doubt that our British friends have the faculty to keep photographic societies active and growing. The advertising-pages of the almanac merit slow and careful perusal. In them the reader will find cameras, lenses, shutters, plates, films, chemicals and specialties which he may not have known ever existed. A very pleasant evening may be spent with this year's almanac and we urge our readers to make haste to obtain copies, as the number imported is limited.

Our New Tax Department

TAXATION is undoubtedly one of the most important business-problems confronting the business-man today. Every change in the law, every new regulation, every revised interpretation has a direct effect upon his account with the U. S. Government. Knowing, therefore, that our readers would be vitally interested in a subject of such import, especially at this time, it has been arranged to have a tax column which will deal with current tax thought from a practical viewpoint.

In this connection we have been fortunate in obtaining the services of Mr. M. L. Seidman, C.P.A., who will conduct this Department. Mr. Seidman is a well-known tax expert and has been a close student of Taxation in all its phases. He developed a plan of Taxation that was submitted to the Senate Finance Committee in executive conference prior to the enactment of the Revenue Act of 1921.

Mr. Seidman is a senior member of the firm of Seidman & Seidman, Certified Public Accountants, a nationally known tax and accounting organisation. He is also Chairman of the Committee of Tax Consultants of the Committee of American Business Men, an association composed of most of the leading business men of the country.

The Department will appear monthly and will include discussions on current tax legislation having a bearing on the business-situation. To further increase the scope of his department, Mr. Seidman has consented to answer through this column important questions that might be directed to him bearing on the subject.

THE MILITARY PHOTOGRAPHER

CAPTAIN A. H. BEARDSLEY, SIGNAL—ORC.

How This Department Came to Be

For the benefit of our readers, and especially for those who are members of the Regular Army or Reserve Corps, let me explain how this new department originated and the work that it hopes to do. As a member of the Officers Reserve Corps, U. S. Army, and as publisher of Photo-Era Magazine, it occurred to me that the subject of military photography was virtually untouched and that to create interest in it would render a service to the U. S. Signal Corps and Air-Service and also to the general reader. The importance of photography in surveying, mapping and exploration is appreciated by the U. S. Army. The splendid work being done is known to only a few. Moreover, a knowledge of photography is important to officers and enlisted men in all branches of the service. It seemed to me that Photo-Era Magazine had an opportunity to do something which would be of benefit, interest and practical value to all. However, it appeared to be a rather large undertaking and I hesitated to take the first step.

Finally, I discussed the matter with a brother officer, Lieut. William W. Hildreth, 387th Infantry, 97th Division, U. S. Army, who from his military experience during the World War was able to advise me that the idea was well worth trying out. A further discussion of the matter with other officers strengthened my determination, although Lieutenant Hildreth deserves the credit for bringing me to the point of action. From then on, things developed rapidly. The Secretary of War offered me the co-operation of the War Department through the Chief Signal Officer and Chief of the Air-Service. The letter concludes: "The War Department sincerely appreciates the spirit of co-operation manifested in your letter and is pleased to extend its services to the extent outlined." It was signed by the Secretary of War himself. Next, the matter was brought to the attention of Headquarters, First Corps Area, Boston, Mass. The officers in charge offered their co-operation and support. Furthermore, they gave me some excellent suggestions. When the Chief of Staff, Headquarters 97th Division, Manchester, N.H., received my letter with regard to this new department, he added his word of approval and offered his co-operation. Finally, the Headquarters New Hampshire Contingent, 97th Division, Concord, New Hampshire, received an account of the matter and offered to assist in every way possible. In short, from the Secretary of War down, this department has received approval and offers of co-operation. Now, what does it propose to do?

This department itself will be given over to any and all matters which are of photographic interest and practical value to military men. It will occasionally include items of general news-value, which will apply to work being done by departments and individuals to promote interest in the development of a well-organized and well-equipped photographic personnel for the three components of the U. S. Army, viz.: the Regular Army, National Guard and Organized Reserves, wherever they may be on duty.

It will be recalled what splendid work was done by the Eastman Kodak Company at Rochester, New York, and by Columbia University, New York City, during the World War. It is hoped to supplement the work of such institutions and to encourage amateur and professional photographers to become interested in military photography, first, because it is of practical value and, second, because the more they know about it, the greater the aid they can give their country in time of need. The U. S. Signal Corps motion-picture, "Powder River", now running in many theaters, illustrates the work done by photographers in the World War. The remarkably beautiful pictures of the White Mountains, made by Captain Stevens from an airplane, illustrate what is being done in peace-time. It is to further the cause of photography, and to make known the excellent work being done by the Signal Corps and Air-Service, that this department has been established.

Not Militarism but Common Sense

President Coolidge in his message to Congress said: "The Army is a guarantee of the security of our citizens at home; the Navy is a guarantee of the security of our citizens abroad. Both of these services should be strengthened rather than weakened. . . . We want no more competitive armaments. We want no more war. But we want no weakness that invites imposition. A people who neglect their national defense are putting in jeopardy their national honor."

Secretary of War Weeks has this to say with regard to the notion that there will be no more wars: "Such a claim has been advanced after every great war for a thousand years, and probably since the beginning of time. Such a belief cannot be substantiated until we are also prepared to state that the last murder and the last robbery have been committed and that competitive power has at last been removed from the human breast."

By Act of Congress, approved June 4, 1920, "The Army of the United States shall consist of the Regular Army, The National Guard while in the service of the United States and the Organized Reserves, including the Officers Reserve Corps and the Enlisted Reserve Corps." Of each dollar which the average citizen pays for governmental purposes, approximately six cents is for national defense and approximately two and a half cents for army purposes. Secretary of War Weeks says that "Military preparations cost us, roughly, one eighteenth of what we spend for luxuries, amusements and mild vices."

The need of sufficient National Defense appropriations, especially for training-camps and division-headquarters, is imperative at this time. The National Defense Act demands the support of every American citizen, in or out of the service. Senators and Congressmen should be requested to support this act with adequate appropriations to carry out the best and least expensive military policy the United States has ever had. Write or telegraph your Senator or Congressman to see that the National Defense Act functions as it should for national insurance. This is not militarism but common sense.

LONDON LETTER

CARINE AND WILL CADBY

THE *Svenska Dagbladet*, the leading daily paper of Sweden, is organising an important International Photographic Exhibition. It is to be held early in 1924, in Liljevalch's Art Galleries, in the Royal Park at Stockholm. There will be two sections, one devoted to pictorial and the other to the scientific application of photography. Three prominent men in the photographic world of Sweden and Northern Europe have been chosen as organisers. Mr. John Hertzberg is the president of the Photographic Society of Sweden and editor of the photographic journal of the Scandinavian North, and is well known as a lecturer and writer on photographic research-work. Mr. Ferd Flodin is the Royal Court Photographer, and years back learned his craft in the U. S. A. Since that time he has kept in touch with all the latest developments of pictorial photography. Dr. H. B. Goodwin, who has for some years been a member of the London Salon and is well known in this country, is responsible for the collection of exhibits outside of Scandinavia, and is devoting his remarkable fund of energy and perseverance to the task. He was in England during the autumn-exhibitions and received many promises of support from prominent British workers. This first international photographic show in the North of Europe, we think, is sure to attract much of the best work from all countries, and its success is almost a certainty.

The double Christmas Number of the *Kodak Magazine* is a wonderful production. Beyond all the usual interesting illustrated articles, there are twelve pages of beautifully printed photographs of every conceivable winter-subject. Not only are the reproductions of the best, but the pictures themselves are exceptional from technical and artistic standpoints. This little magazine is on sale at the bookstalls at two pence and, although its circulation has already grown to somewhere near 100,000 copies a month, with promise of a far higher figure in the near future, it can hardly be expected to be remunerative when one considers the value given. But this is the most satisfactory sort of advertising, at least from the public point of view, for it is a real, live, full paper at a very low price.

The Photographic Exhibition at the Alpine Club Gallery is one of the year's photographic events. We were there at the opening on December 4, when the Private View is held, for it is a show that seems gone in a flash, being open only ten days. We have sometimes bemoaned its lack of originality and pictorial quality. Mountaineers seemed content to snap their peaks when they are not always at their best, from either point of view. This year's show, however, certainly marks a departure; for there were many pictures that added the charm of design and pictorial value to the good technique one is accustomed to find. These Alpine photographers, as a rule, have avoided figures in their landscapes, for which one can hardly blame them, seeing, as they do, the difficulties in such adventurous situations; but Mr. George I. Finch has boldly and successfully tackled the subject in "Step-cutting" and "The Grenzsattel", where big figures fill up the foreground. And it is astonishing how they add to the interest of the scene, at least from the outsider's point of view.

In a crowded gallery lined with photographs, we appeared to be the only people who had come to see them, and we passed comfortably around the room *behind* the *backs* of the other visitors. At times, it is true, there was a sudden dash by a small group of people, at some particular exhibit—usually it seemed to us—the photographer himself showing and explaining the picture to admiring friends. But for the most part, the reunion and talk were the chief attractions. And who could blame the talkers? They were all mountaineers, re-living their adventures—but in the heart of London. And if the photographs helped them in this, they were surely serving their purpose; besides, the private view comes once only during the exhibition. No doubt, there would be other occasions when these same visitors would return singly, and once more the photographs would be the centre of interest.

Mr. J. Dudley Johnston's Presidential address, delivered at the Royal Photographic Society's meeting on November 6, was of importance to photographers throughout the world who take an interest in the history and development of photography. In a lucid and concise discourse, Mr. Johnston traced its growth right away from its birth, in 1840, through Fox Talbot's discovery of a method by which a negative was produced that would yield any number of positive prints. Daguerre, a year earlier, had revealed his iodised silver-plate process to the French Academy; but beautiful as his results were, they never could have led to the universal importance of present-day photography as shown in its various branches.

From Fox Talbot, Mr. Johnston conducted his audience through the many English, American and French influences that have made pictorial photography of to-day what it is. Of necessity, his narrative was connected chiefly with the people, who, by their work and personalities, have influenced the course of events. Among many interesting details that have been turning-points in pictorial development, the President referred to F. Holland Day's visit to this country, in 1900, with a collection of prints by some of the most advanced workers in the States of that date. Along with him came a cousin, a typical American boy, filled with enthusiasm and energy, of whom we still retain a vivid recollection, for he visited us in our country-home, and during his stays photography was all-pervading. This was Alvin Langdon Coburn, to whom Mr. Johnston awarded the greatest share in the widening of our vision of pictorial photography. Incidentally, he remarked that it was difficult at the present day to know whether to class Coburn as American or English, for he has been so long resident in this country, and most of his work has been done here.

The address is published in the December number of the R. P. Society's Journal and is well worth preserving as an excellent and brief *resumé* of the developments of pictorial photography.

The R. P. S. and the Affiliated Societies are combining to hold a big dinner in London on February 9. There are already signs that it will be a tremendous gathering, a beat-up and mingling of nearly all the members of both the "Royal" and the other societies. Such a catholic reunion, at which photographers from

various parts of the country are brought intimately together, cannot fail to be beneficial all around.

Mr. E. P. Hoppé, of Fair Women fame on both sides of the Atlantic, has just returned from a tramp of 1,200 miles through Roumania in search of literary and photographic materials for his book, "Unknown Roumania", that is to be published in the spring. His wanderings led him not only through Old Roumania, but into the new provinces, and his time was devoted to sketching, photographing and making notes for his book. Mr. Hoppé warmly praises the kindliness and hospitality of all classes of the population. He was received by the King and Queen at Sinaia, and met the Prime Minister, M. Bratiano, and many other men distinguished in science, art and literature. Contrary to reports that have reached this country, nowhere did he experience any suggestion of supervision or distrust, and everyone, from the distinguished personages just named, down to the nomadic shepherds on the great plains of the Dobrudja, treated him with friendly courtesy.

THE PICTURE-MARKET

So many inquiries reach us from time to time asking for information as to where pictures may be sold that we have decided to publish a short list of places where photographs may be disposed of. This list is not complete in any respect, and we shall add from time to time the names of new firms who may appear in the market for photographs.

Dale, R. Van Horn, Walton, Neb. Wants pictures of freaks, curios, labor-saving devices, new inventions, etc. Prices from 50c to several dollars.

The Modern Priscilla, 85 Broad Street, Boston, Mass. Photos of needlework and housework, 5 x 7 to 8 x 10 preferred. Prices paid decided by photograph submitted.

Current History, Times Building, New York, N.Y. Uses pictures of timely events.

Outers-Recreation, 9 South Clinton Street, Chicago, Ill. Uses outdoor pictures, especially hunting, fishing and camping.

American Agriculturalist, 315 Fourth Avenue, New York City. Wants prints of general agricultural interest; pays from 50c. to $3 for clear prints, any size.

American Botanist, Joliet, Ill. Will buy illustrated articles on botanical subjects.

The American Boy, Detroit, Mich. Good prices paid for pictures of novel inventions and natural wonders, also of notable boys and unusual activities among boys. Prints 4 x 5 and larger preferred.

American Farming, 537 South Dearborn St., Chicago, Ill. Uses photographs interesting to farmers. Size should be 5 x 7 or larger. Prices from 50c. to $2.

The American Magazine, 381 Fourth Avenue, New York City. Photographs of interesting people accompanied by short articles are desired.

American School Board Journal, 129 Michigan Street, Milwaukee, Wis. Uses pictures of educational subjects, new school-buildings, or anything of interest to the school-room. Pictures should be 3¼ x 4¼ or larger. Prices are from $1 to $4.

Bain News-Service, 80 Fifth Avenue, New York City. News-photographs, not smaller than 4 x 6 desired. Prices from $1 up.

The Century Magazine, 353 Fourth Avenue, New York City. Pictures used are of prominent people, beautiful scenery, artistic photographs.

The Country Gentleman, Independence Square, Philadelphia, Pa., uses good prints of agricultural subjects of all kinds. Prefers them 5 x 7, although *good* small prints will be accepted. Prices from $1.50 to $10.

Country Life in America, Garden City, N.Y. Pictures of anything unusual pertaining to country life, or well-known people in their country homes. Size 6½ x 8½ preferred. Prices from $1 to $10.

Forest and Stream, 9 East 40th Street, New York City. Pictures of hunting, camping, fishing, animals, natural history, etc., any size, as long as they will reproduce well. Price around $1 for 4 x 5 print.

The House Beautiful, 41 Mt. Vernon Street, Boston, Mass., uses photographs of small houses and gardens, nothing smaller than 4 inches on base-line. Price from $1 to $5.

Illustrated Current Events, 902 Chapel Street, New Haven, Conn. Pictures of current events, wrecks, accidents, sports. Prints should be 3 x 5½ or larger. Prices from $2 to $3.

National Geographic Magazine, Washington, D.C. Uses pictures of educational value, travel, strange customs, or domestic life in foreign countries. Size 4 x 5 or larger preferred.

Popular Mechanics, 200 East Ontario Street, Chicago, Ill. Pictures of anything unusual in the field of science, invention, mechanics or discovery. A brief descriptive article should accompany each print. Size not specified. Price $2.50 to $3.

Popular Science Monthly, 225 West 39th Street, New York City. Wants pictures with articles of new inventions. Human figures in photograph add interest. Prefers prints 5 x 7 or larger.

COMING EXHIBITIONS

FEBRUARY 19 to 23, 1924. Photographic Exhibition of the Sheffield Photographic Society. Montgomery Hall, Surrey Street, Sheffield, England. Last day for receiving prints, February 2.

MARCH 1 to 31, 1924. Eleventh Pittsburgh Salon. Galleries of the Carnegie Institute, Pittsburgh, Pa. Last day for receiving prints, February 4. Entry-forms from P. F. Squier, Sec., 237 Avenue B, Westinghouse Plan, East Pittsburgh, Pa.

MARCH 1 to 31, 1924. Fifth Annual Salon of Photography, Buffalo Camera Club. Albright Art Gallery, Buffalo, N.Y. Last day for receiving prints, February 1. Entry-forms from Lester F. Davis, Sec., 463 Elmwood Avenue, Buffalo, N.Y.

APRIL 22 to MAY 3, 1924. Australian Salon of Photography, Gallery of Farmer & Company, Ltd., Pitt, Market and George Streets, Sydney, N.S.W., Australia. Last day for receiving prints, March 18, 1924. Entry-forms from The Secretary, Australian Salon of Photography, Box 298 G.P.O., Sydney, N.S.W., Australia or from PHOTO-ERA MAGAZINE, Wolfeboro, N.H.

APRIL 25 to MAY 4, 1924. Annual Exhibition, Hammersmith Hampshire House Photographic Society. Hampshire House, Hog Lane, Hammersmith, London, W. 6. Last day for receiving entries, Friday, April 11, 1924. Entry forms from D. H. Wilkinson, Hon. Exhibition Secretary, 2 Drayton Road, West Ealing, London W. 13, England.

THE PUBLISHER'S CORNER

We Thank You!

AGAIN it is our pleasant duty to acknowledge the many Christmas and New Year Greetings which reached us from readers, subscribers, advertisers and those who help us to publish PHOTO-ERA MAGAZINE month after month. It seemed as though we were all members of one large family. We promised to acknowledge *every* Christmas card, but to do so would require more space than we could spare. By actual count we received one hundred and twenty-eight Christmas and New Year cards or calendars, not to mention many greetings included in letters and messages. It is difficult to know where to draw the line in our desire to mention just a few. However, let it be understood that every greeting received was appreciated and recorded. If it is not included among the following names, it is because of lack of space and through no lack of appreciation.

A partial list includes William A. Alcock, Arnold-Roberts Company, Mr. and Mrs. Sigismund Blumann, Boston Mailing Company, *Camera Craft*, Frank V. Chambers, Mary Louise and Frank Scott Clark, Carter, Rice & Company, Charles Ditchfield, Derick Studio, Theodore Eitel, Geo. H. Ellis Company, Mr. and Mrs. A. W. Finlay, Frank Roy Fraprie, Mr. and Mrs. Louis Fleckenstein, Ginn & Company, Arnold Genthe, Mr. and Mrs. Herbert W. Gleason, Herman Goldberger, Frances M. Howell, M.D., Homer Humphrey, Dr. and Mrs. F. A. Hubbard, Dr. T. W. Kilmer, Joshua Q. Litchfield, William Ludlum, Francis O. Libby, F.R.P.S., Sophie L. Lauffer, F. W. G. Moebus, Louis R. Murray, Russell T. Neville, Ernest M. Pratt, Dr. J. B. Pardoe, Pittsburgh Salon, Leonard C. Rennie, Edgar S. Smith, George Reed Stevens, Victor Scheen, Kenneth D. Smith, Suffolk Engraving Company, Mr. and Mrs. W. D. Sill, Mr. and Mrs. Fred Schmidt, A. D. Spooner, John A. Tennant, Mr. and Mrs. Walter G. Wolfe, Wolfeboro National Bank and William H. Zerbe—to mention but a few. Again we express our thanks and hope to merit the continued support and good-will of all these friends.

WILFRED A. FRENCH.
A. H. BEARDSLEY.

Our Special Radio Competition

IN the advertising-pages our readers will find an announcement of a special prize-contest for pictures of radio-sets in use. These pictures must show the apparatus clearly and also those who are listening-in. It is my belief that radio has come to stay and that it is to take its place in our homes even as the talking-machine and player-piano. At the present time it appears to be in its "craze" stage of development. Those who own radio-sets are inclined to drop everything else in order to "listen-in", night after night. However, the time will soon come when the radio will be used and enjoyed in connection with other interesting modern pastimes, and not to their exclusion.

It should be noted that the attendance at good concerts, plays and lectures is as large as ever, despite the thousands of talking-machines, player-pianos and radio-sets. My first talking-machine occupied all my spare time for several months until the novelty wore off. Now I enjoy it occasionally, but not to the exclusion of all the other good things in life. Let us enjoy our radio-sets and also photography. Both are delightful hobbies; neither should take up all our time. In the long run, it does not pay to do a thing to death. In the special competition just announced I believe that readers of PHOTO-ERA MAGAZINE will bear me out that the most enthusiastic radio fan can also continue to enjoy the pleasure of making pictures. The response to this special competition will help to settle the point and the results will be of interest to all lovers of photography and the radio.

Why Photo-Era is Sometimes Late

WE are taken to task occasionally by our friends because PHOTO-ERA MAGAZINE sometimes arrives several days after the first of the month. These friends would like to know why it is and why we don't hustle up and get the magazine out earlier. Frankly, it is due to our being particular and unwilling to let things get by for the sake of speed. If a halftone is not just right, we make it over; if part of an article needs further editing, we do it; if our paper develops flaws, we wait until we get what we want; and if the ink on the front cover is not thoroughly dry, we will not ship out copies. In short, we try to have every issue right because the engraver, printer, binder, paper-man and editorial staff want it right. This does not mean that we do not try to get the magazine out on time, but we all prefer to sacrifice speed for quality.

Young People and Our Competitions

A NUMBER of times, in months past, we have had inquiries from pupils in high-schools, asking if they were eligible to enter pictures in our Beginners' Competition. We are pleased to state that pictures from these young people will receive a hearty welcome in our competitions, subject to the established rules. There is no reason that a young man, or young woman either, should not begin his or her photographic career while in school. In fact, we know of a number of high-schools where the pupils are conducting successful camera clubs and doing excellent work. Usually, there happens to be on the faculty of such a school a member who is an enthusiastic amateur photographer and whose enthusiasm is easily communicated to the pupils with whom he comes in contact. There is no greater enjoyment than to take a camera on a trip with the baseball or football team and bring back pictures of the boys. Many pictures, made by beginners with inexpensive cameras, are preserved by the school authorities as the only records of important events in school life.

We wish it understood that pupils in our schools are very welcome to enter pictures in our competitions. Likewise we shall be pleased to look over their work, and, by our suggestions, encourage them to become proficient in photography.